NUMBER 16
SUMMER 1993

$5.00

The E Ticket®

" COLLECTING THEME PARK MEMORIES "

MARC DAVIS

his *"haunting"* tale

Main Gate

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Welcome ... welcome to Issue #16 of The "E" Ticket. This time we explore Disneyland's original and magnificent **Haunted Mansion**. The **Mansion** opened in 1969 (after 12 years of suspenseful anticipation) and few attractions have undergone such an extensive creative process ... this may be why it took us four issues to tell the story. This process is described first hand in our interview with "Disney Legend" Marc Davis. He expands on an earlier "designing Disneyland" conversation to be found in Issue 7 (Summer '89).

Another chapter of the **Mansion** story appeared in Issue 9 (Summer '90) when Imagineer Rolly Crump shared memories of his work on the **Museum of the Weird**, and on illusions with Yale Gracey. One of the first WED artists, Ken Anderson, described his work on Walt's 1957 **"Ghost House"** ideas in Issue 13 (Summer '92). These and other back issues are still available, but some, like numbers 7 and 9, are very limited in quantity.

While reviewing **Haunted Mansion** photos and material, we realized how little has been said about the earlier Frontierland area as it was before the mid-60s New Orleans Square and **Haunted Mansion** developments. You'll find some rare photos and descriptions of this "lost land" in this issue ... how much do you remember? A new feature, "Vintage Visits," shows off some excellent personal photographs taken 37 years ago by one of our readers. The "Lost Photo Contest" is over, but we encourage any of you with "Vintage Visit" photo collections to let us know.

An awesome team of collectors and experts kept this **Haunted Mansion** project moving and they are greatly appreciated. Photographs, information and collectibles came from Patrick Jenkins, Larry Boone, Dean Mancina and Brett Thompson. Christopher Merritt, Thurl Ravenscroft, and Roberta Brubaker made inspired contributions, and Bob Gurr, David Mumford, Rolly Crump and Ken Anderson enhanced the **Mansion** research files. Renie Bardeau and David R. Smith again helped us complete the issue. This snapshot (one of our prized possessions) is of us with Marc Davis at his recent 80th Birthday Party. He helped us again with his experiences, his insight, and his wonderful artwork. Happy Birthday, Marc ... we hope you enjoy this issue.

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The "E"Ticket is published between 3 and 4 times a year ... a frequency which should make possible the complete and comprehensive documentation of Disneyland's history within the next 25 years. Subscriptions are only $22 for 4 issues, postpaid, in envelopes. You may obtain a sample issue by sending a check in the amount of $6 ($5 plus $1 postage/handling) to:

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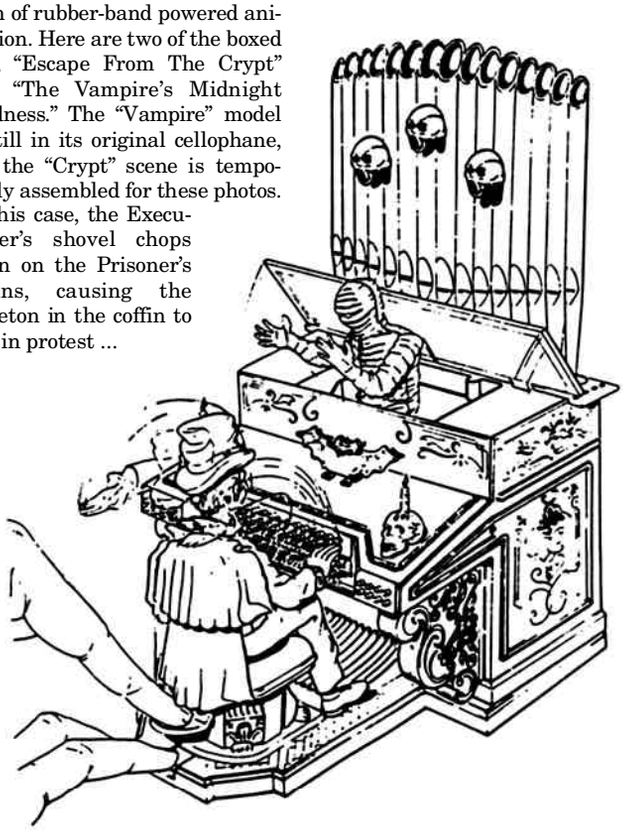
With the success of their series of **Pirates of the Caribbean** model kits, MPG released four deluxe, beautiful figural models inspired by Disney's **Haunted Mansion**. Detailed and well-formed, they again featured the "zap/action"idea. This meant that each scene, when assembled, had some form of rubber-band powered animation. Here are two of the boxed kits, "Escape From The Crypt" and "The Vampire's Midnight Madness." The "Vampire" model is still in its original cellophane, but the "Crypt" scene is temporarily assembled for these photos. In this case, the Executioner's shovel chops down on the Prisoner's chains, causing the skeleton in the coffin to rise in protest ...



Two other scenes, "Play It Again Sam" and "Grave Robbers Reward" complete the series, and all the boxes are dated 1974. They have a stylized Disneyland **Haunted Mansion** drawing on the cover of the box, and a Walt Disney World **Mansion** illustration on the side. None of the models are specific to scenes in the attraction. The "Play It Again Sam" model (left) is closest, with its skull-spouting pipe organ. The "Escape From The Crypt" shown here, does feature the **Haunted Mansion's** Executioner and Prisoner characters.

PRINT 16-3 BOOKMARKS SEARCH FIND THUMBNAILS H

The Haunted Mansion exterior structure still under construction. This photograph was taken in December 1962, before they removed the ladders and scaffolding. The familiar red brick gates, curving walkways and amusing tombstones have yet to be installed.

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THUMBNAILS BOOKMARKS 16-4

DISNEYLAND'S
HAUNTED MANSION

The **Haunted Mansion** ... the mere mention of this famous Disneyland attraction floods the mind with familiar and powerful images: of passing through the ornate gates, then up the winding walkway to be ushered into the foyer of the sinister structure by a somber, uniformed attendant; of peering this way and that at pictures high on the wall as the doorless room expands; and of moving slowly forward, staring at the paintings on the wall (as they're transformed by lightning) and being stared at in turn by scowling marble busts. We have memories of feeling insignificant within the **Mansion's** hollow darkness as we board our colorless car and glide up the oversized stairway ... and of hearing the recurring eight-note funeral dirge played on the lowest keys of some distant pipe organ. We recall our rapid tour, in those nearly invisible vehicles: of hallways filled with locked doors, bulging and knocking; of distant candles held mysteriously aloft while bony fingers lift the cobwebbed lid of a coffin; then a view of Madame Leota, her head enshrined in glass, her sharp-edged voice calling rhymes to the spirits all around us. A deep-voiced presence tells us "the spirits have received our sympathetic vibrations and are beginning to materialize" as we pass above the **Mansion's** Banquet Hall. Magically, more ghosts than we can count appear and fade, dance and duel, revel at the banquet table below, then disappear. The ghostly apparitions take on both voice and substance in the Attic, leaping and shrieking. A Bride, dead but for her beating heart, haunts our passage from the **Mansion's** interior out the window to a private graveyard below. Here, completely captive to the frightful environment, we can only lean forward and appreciate as all the costumed spirits of history – skeletons and mummies, musicians and minstrels, Kings, Queens and Executioners – all share the same fate: to play and sing the **Haunted Mansion's** cyclical theme for our eternal enjoyment.

Imagineer Yale Gracey adjusts a picture frame to better capture one of his elusive dueling ghosts. Gracey is credited with perfecting many of the special effects and illusions developed for Pirates of the Caribbean, Adventure Thru Inner Space and the Haunted Mansion.

PRINT 16-5 BOOKMARKS SEARCH FIND THUMBNAILS H

Three steps to a macabre illusion, this series all begins with a Marc Davis "rough"of' the fierce knight on horseback. From pencil to painting, to the transparencies used in the final effect ... still true to the original concept.

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Unique, imaginative and magical, the **Haunted Mansion** offers visitors a dark and twisting trip through its wondrous illusions. It seems fitting that this amazing attraction has a history also filled with twists and turns. Imagineer Ken Anderson recalls working directly with Walt Disney on a "ghost house" ride as early as March 1957, with Disney reviewing Ken's written treatment (titled "The Haunted House") in September of '57. By 1959, Yale Gracey and Rolly Crump were developing story ideas and various illusions in a second floor room on the Studio lot in Burbank. Yale Gracey was linked to the project throughout the sixties, perfecting the "Pepper's Ghost" reflection techniques and other creative uses for the projected image. The familiar **Haunted Mansion** exterior building, with its ivory columns, brick chimneys and wrought iron trim was completed in 1963. It waited on the outskirts of New Orleans Square for the next six years as a kind of ominous portent of "things" to come. The **Haunted Mansion** attraction survived other hurdles; the overriding priority of shows developed and installed in New York for the 1964 World's Fair, the later work on **Pirates of the Caribbean**, Disneyland's New Tomorrowland ... and the loss of Walt Disney in 1966. Finally, after rumor and speculation had mystified Park visitors for years, the **Haunted Mansion** opened to the Disneyland public on August 9, 1969.

During the **Haunted Mansion's** twelve year evolution, many technological improvements were incorporated into the design of the attraction. Illusions proven effective by Yale Gracey and others were used to "enliven" dozens of ghostly settings and characters conceived by Marc Davis and other Imagineers at WED (including Claude Coats, Blaine Gibson, Wathel Rogers and Xavier Atencio).Disney's brand new Omnimover System vehicles, called "Doom Buggies" for the **Haunted Mansion**, were nearly identical to the "Atomobiles" first perfected for Tomorrowland's 1967 attraction **Adventure Thru Inner Space**. This method of transporting guests through a dark ride afforded greater influence over the sights and sounds offered the rider. This directional control over the audience permitted a ride design with open spaces and undefined areas. The attention of each pair of visitors could be focused in turn, timed with in-vehicle sound effects and a description by the narrator.

The **Haunted Mansion** is a ride influenced by many artists and innovations, but similarities to the earlier **Inner Space** attraction can be found, especially when spatial relationships are implied (as in the Seance Room or the cavernous stairway boarding area) or when wispy ghosts (like snowflakes or molecules) are projected all about us. Bob Gurr, Director of Transportation for Disneyland at that time, was working with John Hench, Roger Broggie and others in the development of the Omnimover System. He remembers relaxing in Mr. Hench's office one day, talking of things Disney Imagineering had learned from the World's Fair effort. For some reason, Hench had a red plastic apple among the items on his desk; Bob Gurr picked it up and twirled it around by the stem. They began talking about the need for a "continuous chain" ride car that would rotate like the apple. Shortly after, work on the Omnimover system began which was named after the "PeopleMover." The "clamshell" shape was Gurr's design, and he made further changes (reversing the angle of the safety bars, for instance) after its success in **Inner Space**.

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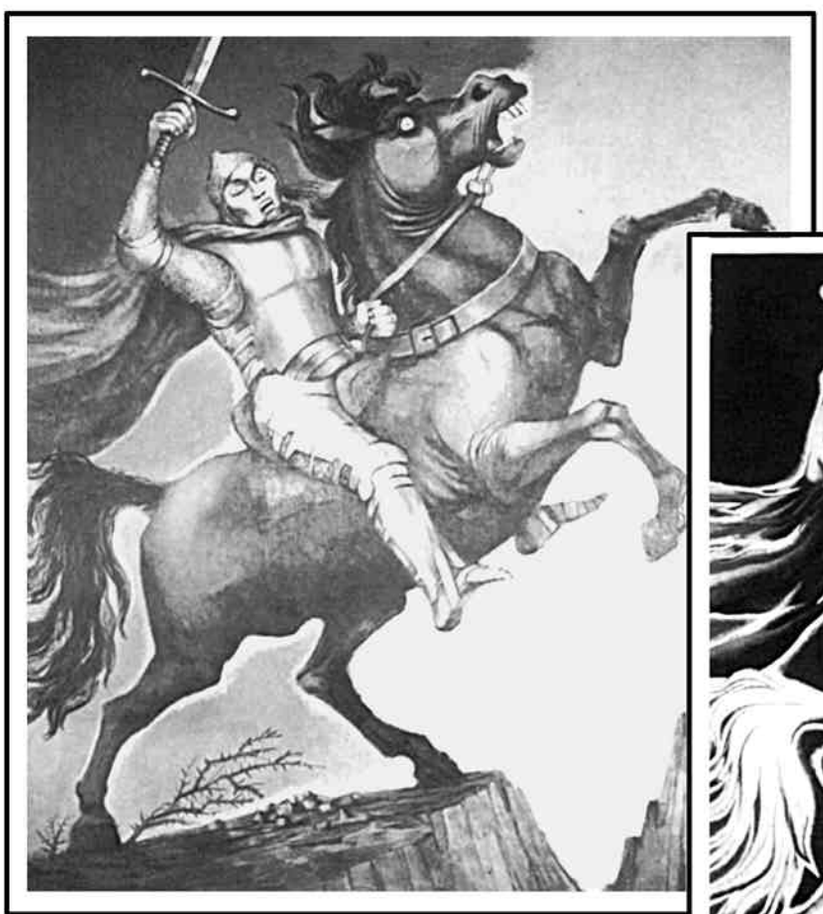
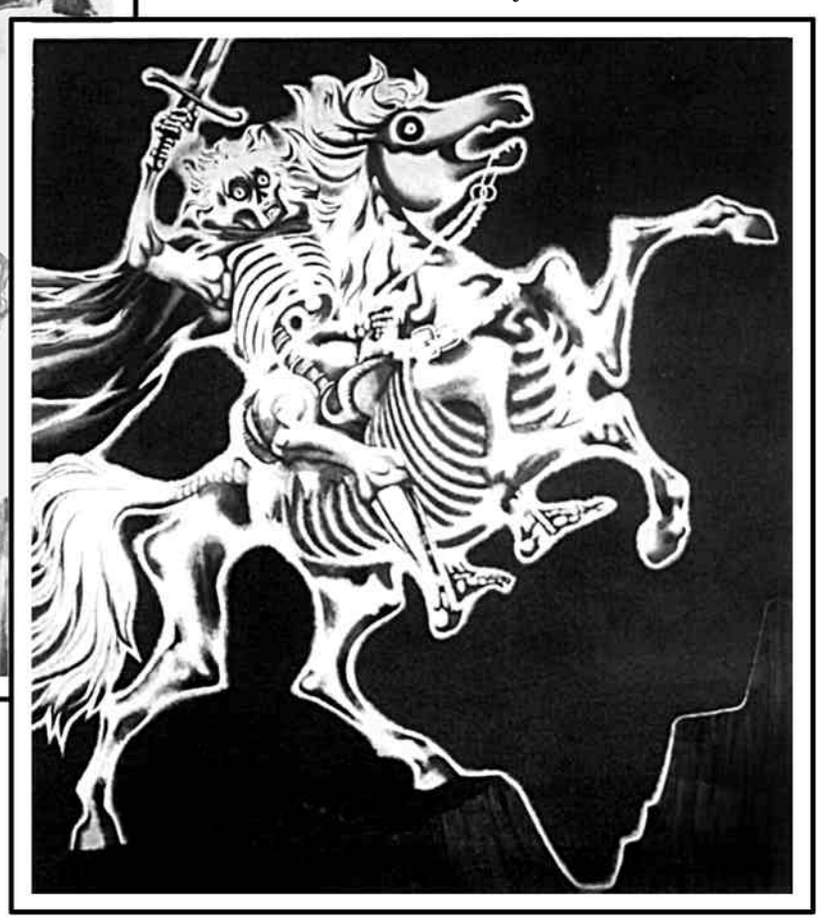
In the **Haunted Mansion** there are 131 cars capable of making 180-degree turns, left and right, just when the time is right for riders to face a "grim grinning ghost." With two guests in every car, passing through the ride every 3 seconds (1.4 m.p.h.) it's possible to frighten as many as 2,618 guests per hour. It may seem longer to apprehensive kids, but once on board the car, the ride actually lasts six and a half minutes, and the cars travel a track 786-feet long. The eerie "expanding room" (there are really two of them) is a hydraulic elevator which descends to a depth of 15 feet with as many as 85 people (12,000 pounds). In an emergency, it can return to ground level with 10 or 12 people (2000 pounds).

Builders of the **Haunted Mansion's** exterior appearance had to stay within Walt Disney's concept of a clean,well-maintained Southern mansion. Later show designers achieved the opposite image ... that of a decrepit and forboding haunted house through the use of the "outside/inside" fantasy often found in dark rides. Guests enter the well manicured and whitewashed **Mansion** building, pass through rooms and hallways, board the ride vehicles and eventually "leave the house" through an attic window. Now, still inside the attraction but "outside the house," they can view the run-down rear of the **Haunted Mansion** from the Cemetery, in the eternal night of the ride. This "exterior" is not the same **Mansion**. It has broken windows framed in dead bushes and trees, a crooked, loose-shingled roofline, and lacy iron trimwork which does not match that of the true **Mansion** outside in the sunlight. This "outside/inside" idea can be found within **Peter Pan** when the ships fly out over London, and in **Pirates of the Caribbean**.

There has never been a theme park attraction that compares to the **Haunted Mansion** for number of scene elements large and small, and complexity of themed detail. Many of us return to Disneyland regularly, and enjoy the **Mansion** each time, and are convinced we're expert on every thrill and chill the ride has in store. This may be true when we first enter, and stand in the center of the "stretching room" as the humorous paintings unfold above and around us ... but soon we're pushing forward into the gloom of the **Haunted Mansion**, and events happen more rapidly. Our attention is drawn to the same favorite occurrences (we can't help it). But what of the many supporting elements and clever themings NOT often noticed which contribute to the **Haunted Mansion's** foreboding atmosphere? What follows, foolish mortals, is a trip through Disneyland's **Haunted Mansion** with an eye to detail ...





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The final paintings for the "transforming images" were rendered by Ed Kohn working from Marc Davis concept drawings. This series gives a glimpse at the Imagineering process from early idea to the finished product which now hangs in the Mansion.

PRINT 16-7 BOOKMARKS SEARCH FIND THUMBNAILS H

THE PICTURE GALLERY - If not for the gloom and the enthusiastic people carrying us forward, we would notice that both wooden doors are decorated with carved lion heads, have snake-shaped door handles, and are topped with transom grillworks suggesting the faces of owls. As we move forward, we see that the dark wood wainscotting along the wall is bordered with faces of skulls, their square wooden teeth revealed in the soft light from the "changing portraits." We're always aware of the brass gargoyle stanchions, smooth and cool to our touch as we move forward in the Gallery, but have we counted all 31 of them? Too subtle for most is the forced perspective at work in this room as walls, ceiling designs and wooden beams all taper, tighter and tighter, towards the stern marble busts in the far wall. And, of course these vigilant busts appear to move, not just left and right, but up and down, following us with their gaze no matter how we try to crouch down ...

THE STAIRWAY - We round the turn from the Gallery to enter a dark and airy emptiness. Five dusty urns shine bluish illumination on the "Doom Buggies" moving up an oversized staircase, framed by the webs of a monster spider lurking overhead. Anchored in the darkness close above us are these "silken strands," so thick, in fact, they resemble the rigging of a sailing vessel. We inspect the heavy staircase newel posts, topped with metal tulips and crystal lamps. The lamps are supported by the curving bodies of tiny bird-like griffins, cast in bronze. The newels are faced with a matched pair of giant griffins with segmented, grasping arms and reptilian tails curving upwards along the posts. All this is spied briefly from our car as we move into the hallway ahead ...

THE CORRIDOR OF DOORS - If we peer to the left of the "Endless Hallway, we notice a red overstuffed chair, a face embroidered in its fabric. There's an antique wooden umbrella stand with a derby hat, still there should its deceased owner return. To the right is a moving, rattling suit of armor ... quite frightening to look at, its iron helmet sports a hawk-like beak with flaring nostrils. Usually, we stare only at the eerie floating candelabra far down this side passage, and have no time to notice the corner bracings above the opening carved with the faces of animals. Few of us ever realize that the transom above the first door (on the left in the "Endless Hallway") is occasionally lit by flashes of lightning from beyond. Our trip down the corridor becomes confused with sounds of knocking and growling at the many locked doors. Some are bulging with the force of unseen effort, their snake-handles twisting, their

One of the most famous "Disney voices," Thurl Ravenscroft makes faces while he sings the bass part on *Grim Grinning Ghosts*. These are frames from film projected onto the "Uncle Theodore" bust (the broken one) in the **Haunted Mansion's** graveyard ...one of five that harmonize. Thurl recalls:"We recorded the song at length, and then after a couple of months they called us back in. They made us up like marble busts, with pock marks and cracks like a piece of marble. They said they were going to project film on marble caricatures of each of us, to bring them to life, and I couldn't believe that. They sat us in chairs, and put a kind of comfortable vice on our necks so that we couldn't move our heads. They had five cameras on us while we sang the song, and we could animate our faces all we wanted.Then they took me over to my bust ... it was just white marble ... and the minute the track came on, I could see inside my mouth, my teeth and my gums. I couldn't believe it, it was so weird!"

Thurl Ravenscroft was soloist for this session with four others (including Chuck Schroeder, Bobbie Wright and Jay Myers) in quartet. Thurl's long Disney career (often with his quartet, the *Mellomen*) includes voicing the mice for *Cinderella*, the "howling dogs" in *Lady and the Tramp*, and as Fritz the German parrot in the **Enchanted Tiki Room**. His profoundly deep voice is heard in many Disney television productions and he appeared with Walt in the musical introduction to the *Gallegher* series. He has been the familiar voice of Kellogg's Tony the Tiger for 40 years.

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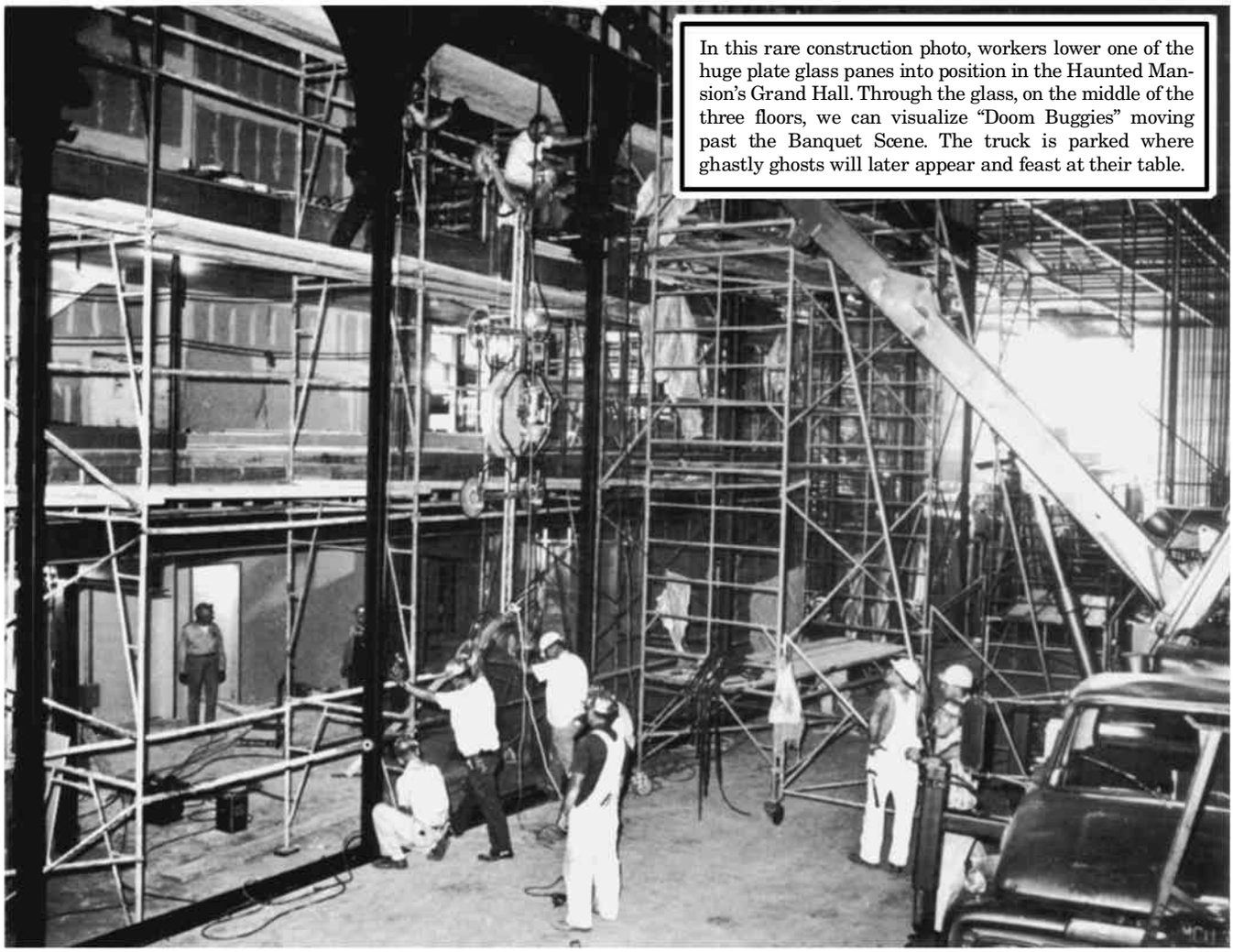
THUMBNAILS BOOKMARKS 16-8

medieval spiked mace knockers banging against metal plates on the doors. We've all wondered at the series of anguished faces in small frames (some of which can be seen later as they pop up to surprise us). Did we realize that these looming portraits are hung at an exaggerated downward tilt? And what of the hundreds of ominous eyes in the wallpaper, arranged in pattern, peering outward. Finally, the occult clock, shaded by strange shadows clawing downward. We know it only strikes 13, but have we seen that its face is within the mouth of a beast, eyes above, gnarled feet below, with a barbed tail for a pendulum?

THE CONSERVATORY - All eyes are on the cobwebbed coffin lid rising as its contents tries to escape. Framing this scene are heavy wooden posts supporting archways shaped like growling lions. Details in this scene include the sharp, rusty nails pointing downward from the lid, and the three sad faces woven in the patterned tapestry on which the coffin rests. A few of us are chilled to see the bestial size 18 three-toed feet of the creature beneath the draping tapestry, forced to serve as a coffin stand, for now ...

PRINT 16-9 BOOKMARKS SEARCH FIND THUMBNAILS H



In this rare construction photo, workers lower one of the huge plate glass panes into position in the Haunted Mansion's Grand Hall. Through the glass, on the middle of the three floors, we can visualize "Doom Buggies" moving past the Banquet Scene. The truck is parked where ghastly ghosts will later appear and feast at their table.

THE SEANCE CIRCLE - Here, floating above, are the individual objects and instruments which are slave to Madame Leota s rhythmic incantation. First, a wicker table, then a drum, a harp, a trumpet, and a pair of cymbals (clanging softly as they bump each other). Another table hovers nearby on which rests a mysterious box, lit from a lamp which floats above it, then an oriental gong, a horn, a bell and a tambourine. Each of these responds in turn when she commands, "rap on a table!" or "on your tambourine!" or "by ringing the bell!" ... a strange conversation between a sorceress and her enchanted devices. If we look a second time at the medieval trumpet above, we ponder the mystical math question "X = ?" posed on its satin banner. Leota's seance chamber is furnished with a dark wooden cabinet to the back, slightly ajar; a visitor's stool with a pentagram inlaid in mother-of-pearl; and a beautiful Tiffany lamp above her, its glass patterns forming a spider's web ...

THE GRAND HALL - We stare downward through huge archways in the shape of screaming faces, at the banquet table covered with dust. Surrounding it are chairs carved with demon-faces, their long red velvet tongues forming backrests for celebrants who come and go. Strange furnishings abound; dead bouquets entombed in glass, a bat-shaped music stand holding the pages with its feet, and heavy cast andiron cats in the fireplace. On the mantel, an obscure jeweled box beside a dark version of the same marble bust of the glowering woman that watched us pass in the Gallery. On the walls across from us, two-dimensional tears in the wallpaper and flat versions of our glass-paned archways appear real

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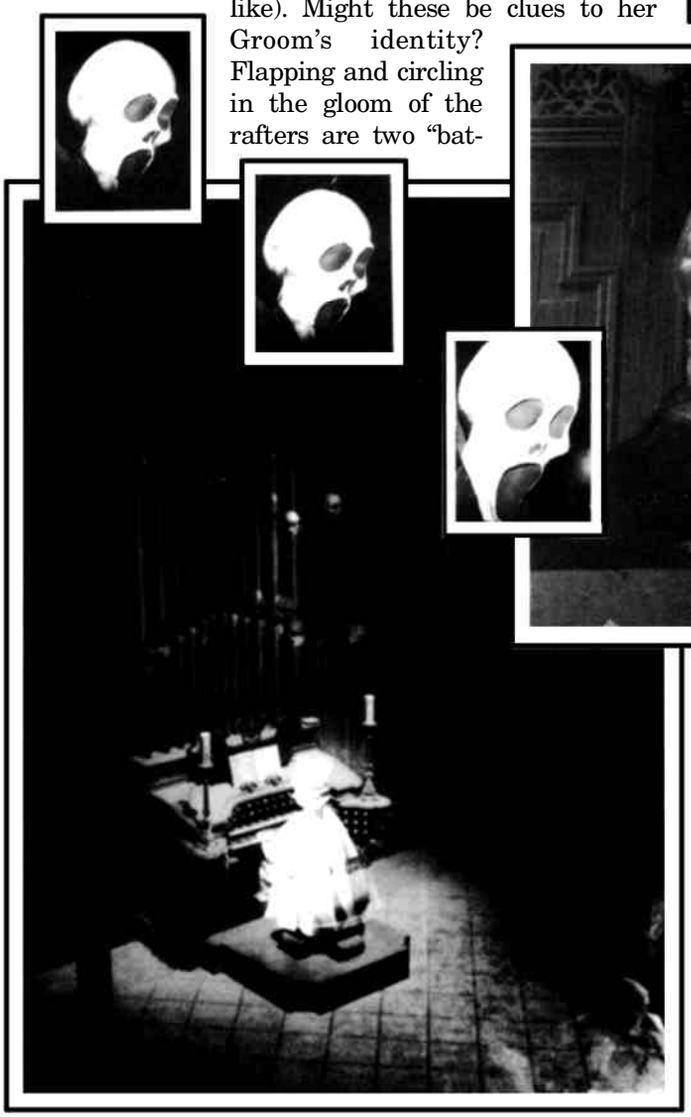
THUMBNAILS BOOKMARKS 16-10

at first view. Higher on the wall, ethereal, bluish versions of the duelists in the portraits lean and stare at each other with empty eye sockets and then fire their red-tongued flintlocks. Dancers from many eras commingle, and one foppish beau exists in miniature among the others. Bug-eyed banshees shriek and circle, to appear again later astride bicycles in the cemetery. Ghostly apparitions fade from sight each time the birthday spirit blows out her candles, then return with the off-key music from the pipe organ. *Grim Grinning Ghosts* is played both sour and out of tempo by a moldering maestro in top hat and tails who is not, alas, aware of the 20,000 moaning skulls bubbling upward from the pipes ...

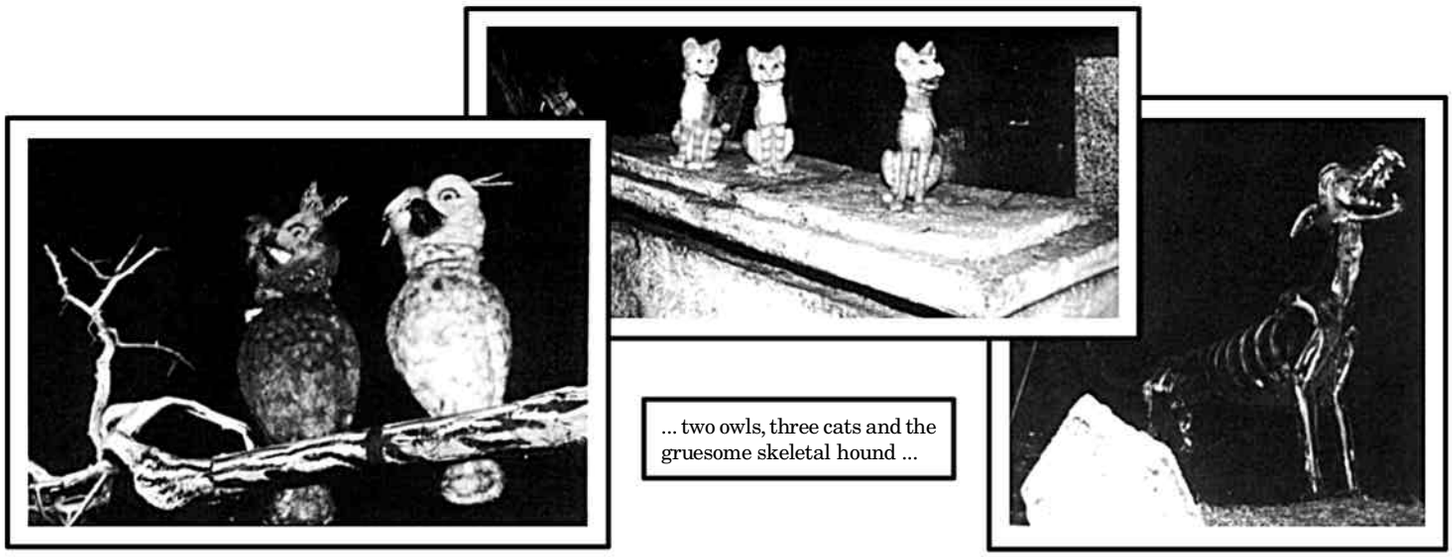
THE ATTIC - Filled with musty artifacts, it is possible to discern at least two themes among the rubble. Scattered amongst the items of furniture are a number of broken musical instruments and empty musician's cases left in the Attic, no doubt, by Madame Leota's invisible orchestra. Across the room from the frightening white-gowned Bride are items of a nautical nature (hemp ropes, ship's lantern and the like). Might these be clues to her Groom's identity? Flapping and circling in the gloom of the rafters are two "bat-



mobiles," five bats each. We're often surprised by the sudden eruption of the "pop up "heads, but have we noticed the first one is a stray moaning skull from the pipe organ? These hopping haunts must be part of the wedding party, since they are dressed in frilly white formal wear ...

THE GRAVEYARD - Out we go, through a gabled window in the Attic, across the shingled roof of the **Mansion** and past a tapered brick chimney, to spin and angle down and backward to the cemetery below. Did we have time to enjoy the twinkling stars in the night sky above the **Haunted Mansion** before our attention was diverted by the Raven and the scary trees? Why, we ask, do the shorter trees wear

PRINT 16-11 BOOKMARKS SEARCH FIND THUMBNAILS H



... two owls, three cats and the gruesome skeletal hound ...

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DISNEYLAND'S
HAUNTED MANSION
IS OPEN.
Make "Final Arrangements" To Join Us Soon!
If you think pale moonlight is romantic,
visit Disneyland's Haunted Mansion . . . you may have a change of heart.
The Haunted Mansion is Disneyland's newest and most spirited attraction.
Delightfully dreary. Frightfully entertaining.
Our latest census shows 999 haunting creeps in active retirement.
And there's always room for one more . . .
THE HAUNTED MANSION IS WAITING FOR YOU...AT Disneyland
DISNEYLAND IS OPEN EVERY DAY

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THUMBNAILS BOOKMARKS 16-12

Most of the scenes in the Haunted Mansion, especially in the Graveyard, were selected from the many preliminary drawings by Marc Davis. Here the Caretaker and his dog peer down at some witches and ghosts celebrating with mugs of brew from their cauldron ... a tableau not found in the attraction.

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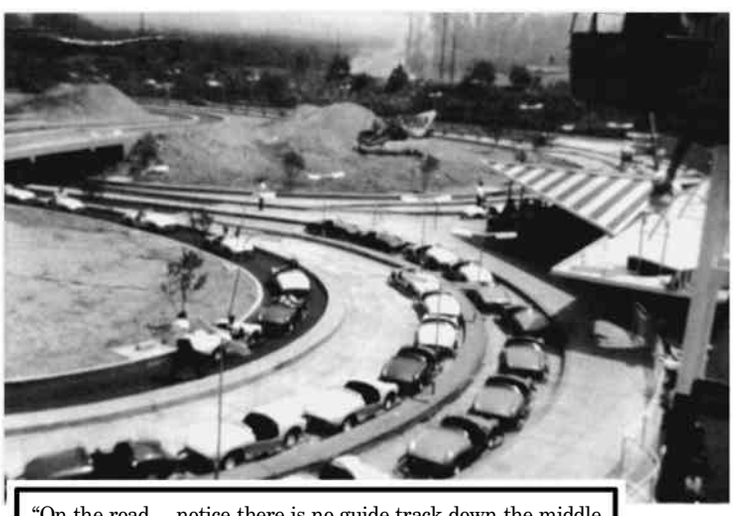
surprised expressions on their gnarled features, while the three tallest trees appear angry? The caretaker's dog trembles with fear as he watches the stone crypt across the path rumble side to side. Captivated by this scene, we always miss the fearful face in the ironwork which spans the gateposts at the Graveyard entrance. Now we're encircled with familiar ghostly groupings; the musicians, the hearse, the Egyptian tomb, the harmonizing busts. But let's notice the two owls, the three cats, the bicycling banshees and the terrifying skeletal hound. Possibly the most gruesome sight in the Graveyard, he's baying skyward from a distant Baskerville moor, surrounded by tombstones scaled smaller than all the rest. Easy to overlook is the floating tea pot, constantly pouring, and the champagne toasting ghost who mouths his song perfectly in a voice like Boris Karloff. Extending from beneath our "Doom Buggy" is the muddy wheel track of the hearse, forever mired. Throughout the cemetery are stone markers with unreadable or partial (but suggestive) words such as "murdniwi" or "reseer" ... and the repeated phrases "my glass is run," "R.I.P." and "Memento Mori." As we depart through the exit crypt, we see the hooded Headsman accompanied by a small bearded prisoner ghost with a ball and chain. We see him again immediately as one of the Hitch Hiking Ghosts ...

And now, as we take our leave of Disneyland's darkest dark ride, the **Haunted Mansion**, we leave you with this chilling challenge: can you say how many hearses there are in the ride? How many "pop up" heads are there altogether ... and how many ravens? The answers are hidden in this issue.

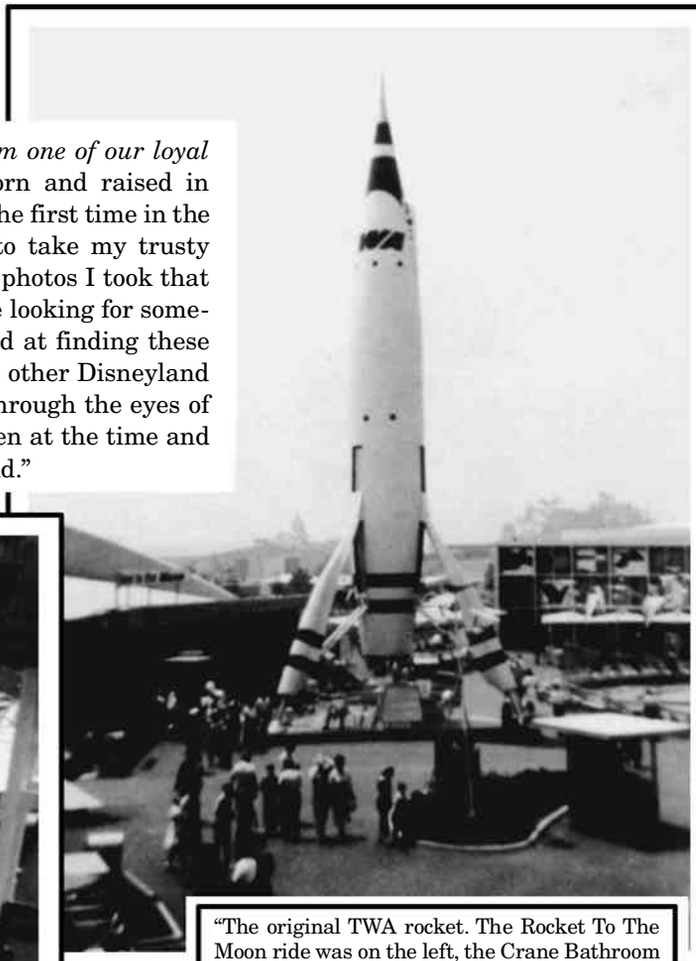
PRINT 16-13 BOOKMARKS SEARCH FIND THUMBNAILS H

* * * VINTAGE VISITS * * *

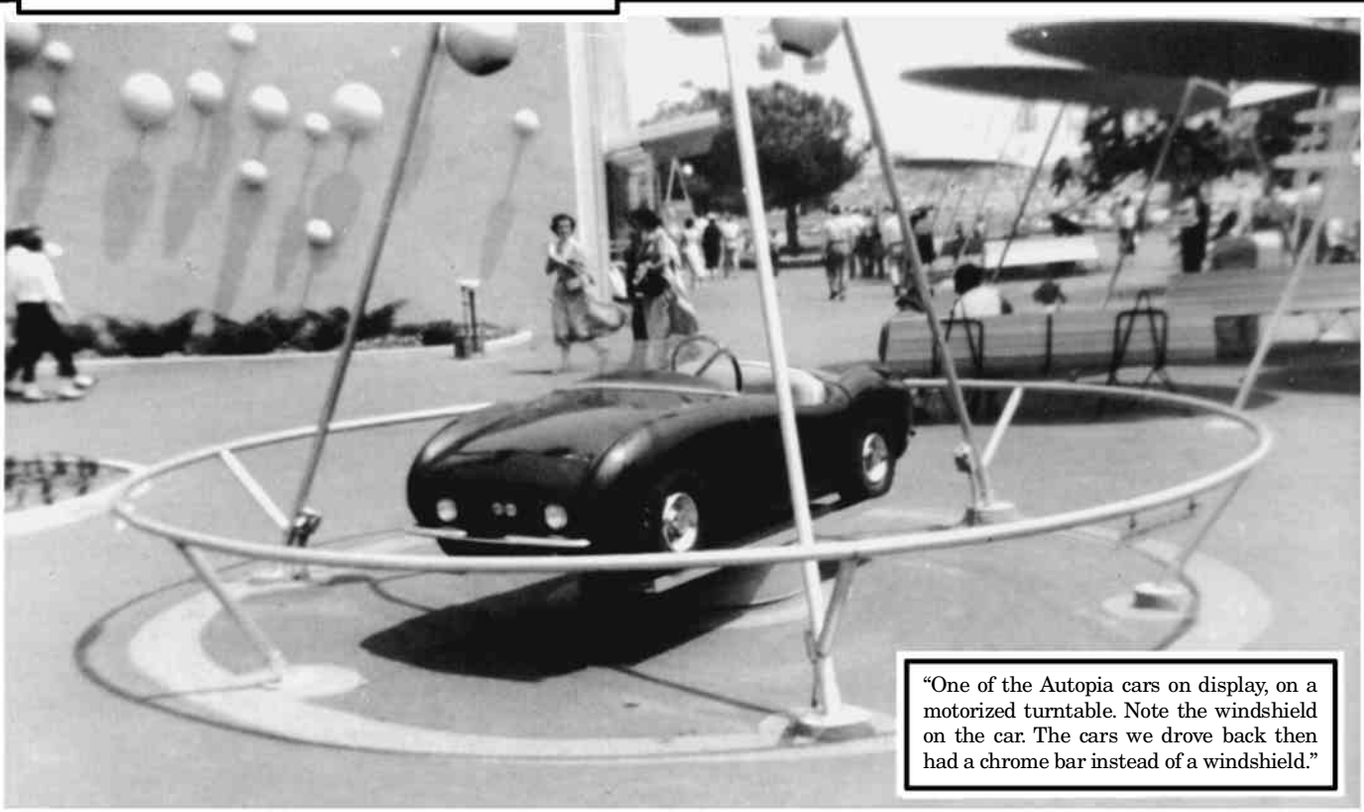
Here's a collection of high quality personal photographs from one of our loyal readers, John S. Stewart with his descriptions: "Being born and raised in Southern California, I was fortunate to visit Disneyland for the first time in the Summer of 1956. Even more fortunate ... I remembered to take my trusty Kodak with me that day. Enclosed you will find some of the photos I took that day, almost 35 years ago. These pictures were lost, but while looking for something else, I came across the negatives. To say I was excited at finding these small treasures is an understatement! Now, to be able to let other Disneyland enthusiasts see them, not as shown in a Disney book, but through the eyes of a young ticket holder, makes me feel good inside. I was fifteen at the time and I still have very fond memories of my first day at Disneyland."



"On the road ... notice there is no guide track down the middle of the road. Also note the naked berm by the train tracks."



"The original TWA rocket. The Rocket To The Moon ride was on the left, the Crane Bathroom of Tomorrow was on the right (I think...) and the Flight Circle was in the right foreground."



"One of the Autopia cars on display, on a motorized turntable. Note the windshield on the car. The cars we drove back then had a chrome bar instead of a windshield."

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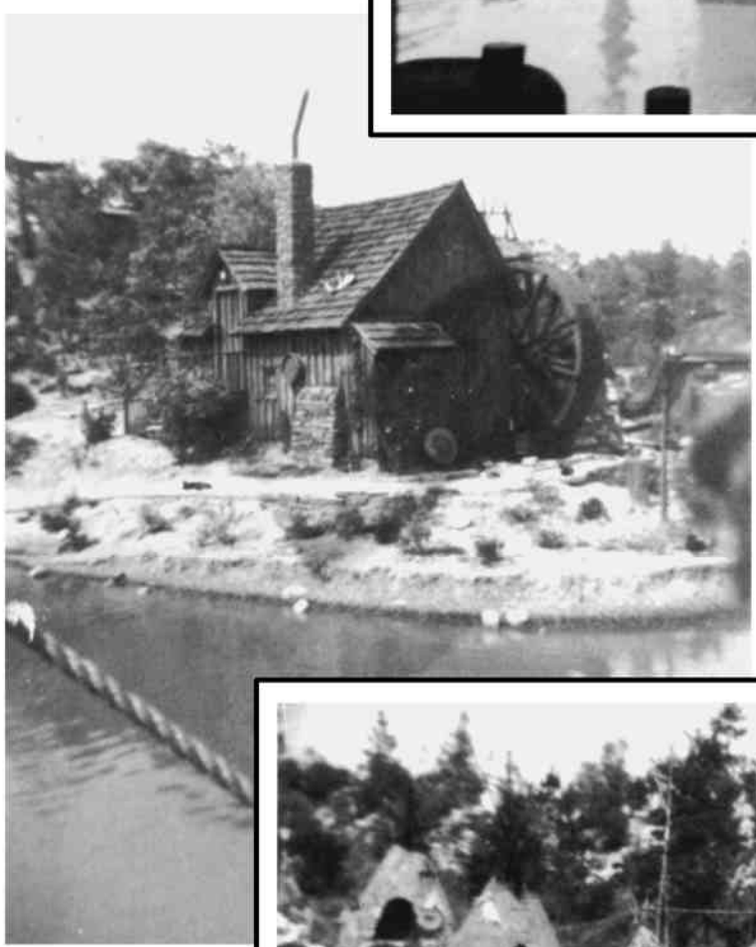
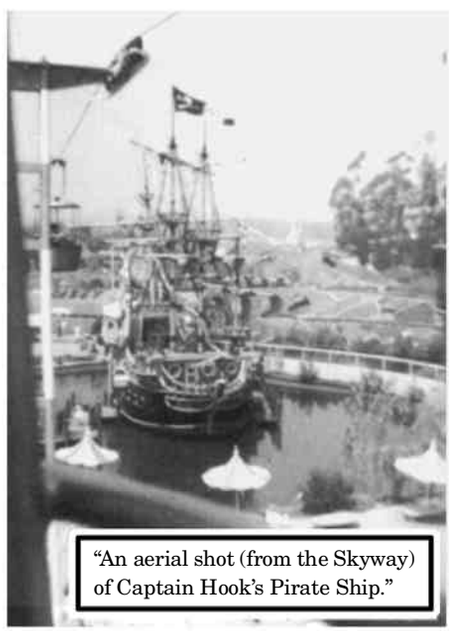
"The first Jungle Cruise loading dock ... the trees and foliage are pretty sparse at this point."

"The 'old grist mill' ... sure is a lot greener there today."





"An aerial shot (from the Skyway) of Captain Hook's Pirate Ship."

"The 'friendly Indian village' along the riverbank."

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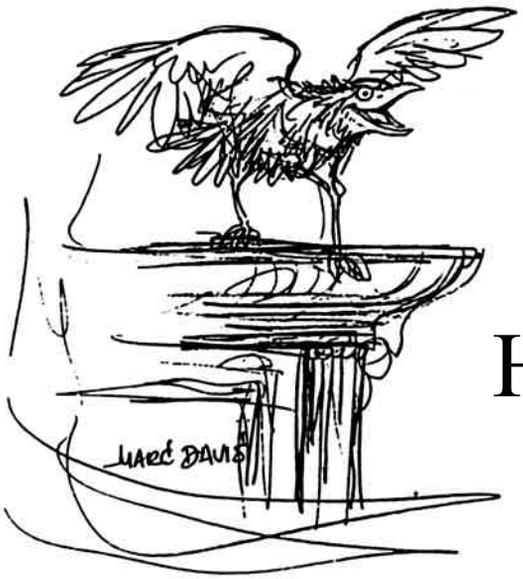

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MARC DAVIS AND THE HAUNTED MANSION

Marc Davis began his 43 years with Disney as an assistant animator, working on Snow White and the Seven Dwarfs. Over the years he worked on most of the classic animated features (up through 101 Dalmatians) and his distinguished career with the Studio earned him a place as one of Walt's "nine old men." His unique ability to charac - terize figures, especially animals, in a way both natural and humorous can be seen in many films (Bambi is a good example) and his artistic style has become well known to Disney fans everywhere. At Walt Disney's invitation, he joined the Imagineering team in 1960, bringing the "Marc Davis touch" to Disneyland.

We first interviewed the legendary Marc Davis in 1988, and our conversation with him appeared in Issue #7. He recalled his years with Walt Disney and described his work on Pirates of the Caribbean, the Enchanted Tiki Room, Nature's Wonderland and other attractions. Last February, we were fortunate to again visit Marc and Alice Davis in their beautiful home. This time we asked him some specific questions about one of the most successful and important theme park rides of all time. Once again Marc generously shared his drawings; his experiences, and his memories of Walt ... and the Haunted Mansion.

THE "E" TICKET: Marc, we've heard an estimate that at least 100 million people have gone through Disneyland's **Haunted Mansion**.

MARC DAVIS: Well, I think that more people than that have been on **Pirates of the Caribbean**.

THE "E" TICKET: When Walt asked you to transfer from the Studio to what was later called Imagineering ... how did he describe the new job to you?

MARC DAVIS: He didn't try to do any selling job on me, as I recall. He just said, "Hey, why don't you go down next week and take a look at the Park?" He'd often go down there and walk around with us. I had done a few things for Disneyland before 1960. They had a Pirate Ship out there in Fantasyland ... the Chicken of the Sea Pirate Ship. Walt asked me to design the little mermaid figurehead for it, and it was sculpted by Chris Mueller, who was a nice fellow.

THE "E" TICKET: In our first interview with you (Issue #7) we talked about how you were the one who brought humor to rides like the **Jungle Cruise** and the **Mine Train Through Nature's Wonderland**. They were mostly educational (inspired by the *True Life Adventure* films), and were presented in a fairly serious way.

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MARC DAVIS: Well, I think that's true ... they had things like the **House of the Future** on display. Then in the early '60s we began making things a little more fun to see. I redeveloped the **Jungle Cruise** and so forth. But you have to remember that in 1955 they didn't have all that much money, or the technical know-how, to build these animated figures. One thing that stayed in there all along was the **Jungle Cruise** hippos, because they worked so well ... and Trader Sam the "head salesman," although I made an Indian out of him because the only real head-shrinkers were in South America, not Africa.

THE "E"TICKET: Did you ever visit the Park with Walt to look at the **Haunted Mansion** site?

MARC DAVIS: Not specifically for the **Haunted Mansion**. We'd usually meet at Disneyland or once in awhile we'd fly the company plane. Walt thought that was a big kick (I thought it was a pain in the butt) and we'd walk around the Park. The house itself ... the facade ... was built in 1963, based on a famous Civil War era structure in the South. It was built early because there were always so many things going on at the same time.

Even though Walt never saw the **Haunted Mansion** ride completed, he was in on a lot of these ideas and he saw my original drawings ... like this one of Rasputin. In this series of drawings, Rasputin's eyes get more and more eerie and hypnotic ... and when Walt saw these he said, "Marc, you don't know if there might be relatives of Rasputin who would sue us." Walt was right about this drawing, because just a few years ago some woman died who turned out to be Rasputin's niece or something.

We'd go down there and discuss the work, and observe people in the rides. We'd wander around the Park and the public would notice him. He enjoyed being recognized, but he was impatient with the demands it made on his time. Right away he'd say, "We'd better go." After about half a day of this, we'd go up to the little apartment he had over the Firehouse. We'd have a drink (scotch and water) and talk about what was going on, and that would be a relaxing time.

In this 1968 photograph, Marc Davis sketches the eerie suit of armor later animated in the Corridor of Doors. These finished paintings were based on Marc's designs and ideas, and with the exception of the series depicting Rasputin, all round their way into the attraction. At center is a final version of' the Mansion's Picture Gallery ... Marc's original conceptual rendering, done prior to the painting, is shown on the next two pages.

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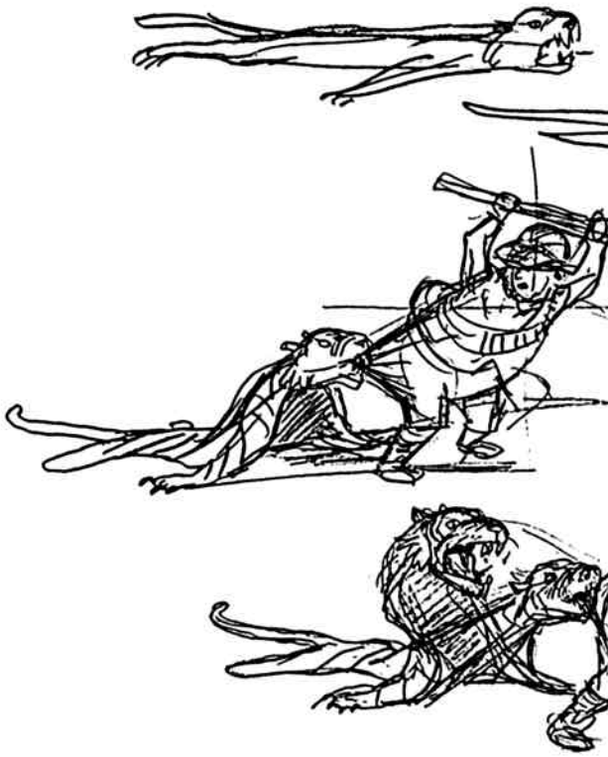

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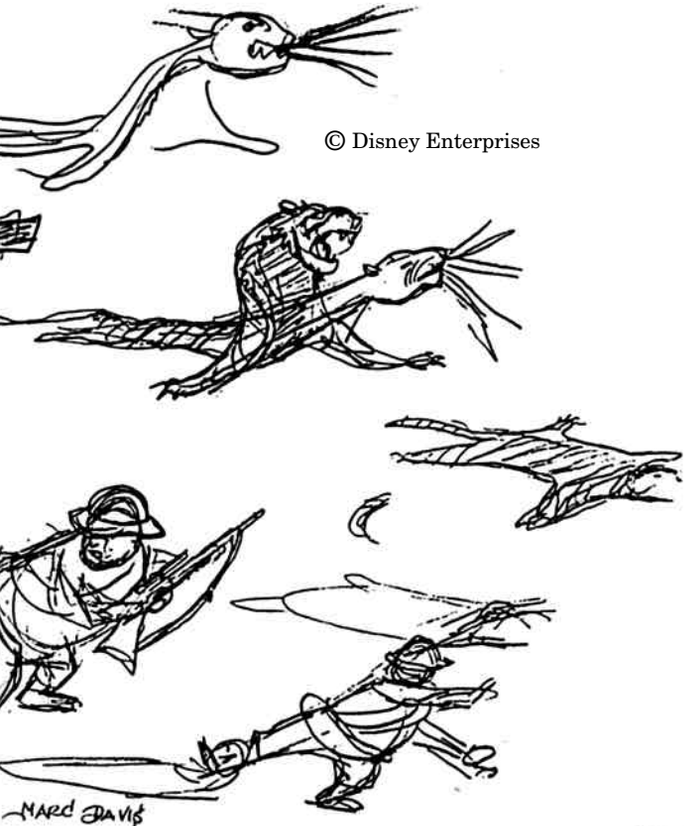

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Now, as I say, he did see a lot of the ideas I'd done for the **Haunted Mansion** ... there were things he liked, and got a kick out of. A lot of these drawings date from 1964 or 1965 and there are some things in here, I think, that Walt saw and enjoyed. There are a couple of drawings here that I know he personally enjoyed enough that when he brought a visitor to my office, he'd say, "Hey ... get those drawings out." Walt was totally enchanted with the "stretching pictures" and we built a display so that you could pull the artwork down and demonstrate the action. Walt came into my office one time with Lily Pons, the opera singer, and he said, "Where are they ... where are those drawings?" and I got them out and pulled them down and she loved them, and Walt was laughing the whole time.

These are a lot of ideas that I did at the time, and a lot of them were never done. When some of these things weren't used, I kept the drawings. Here's Jack the Ripper, and so on. Here's Henry the Eighth by himself, and then Ann Boleyn appears, holding her head, and she tells him off. These were going to be some of the "changing paintings." This is an interesting one ... the Great White Hunter. The hunter here in these sketches ... he would have, in this case, killed a tiger. And this is the tiger, which would have been an animated figure ... a ghost. These are the drawings of the busts that sing, and the Raven. I thought that the Raven was great!

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MARC DAVIS: This one is of Faust, selling his soul to the Devil, and then here's the Devil collecting ...

THE "E" TICKET: What made you draw the Devil so that he looks like this?

MARC DAVIS: I don't know ... I'll ask him the next time he comes in (laughter). I've always felt, and I think that this is the way Walt thought too, you don't just think of one idea and that's it. You explore everything that you can. Everything that I did, I did a hundred ideas to get one. I don't believe you can sit down with just one idea and do it, because then you come up with something dull. Walt would say, "Marc, give some thought to this," and that's what I'd do. I'd sit down and start producing ideas and I'd try not to overlook any "bits" in the process. I remember one story about Walt. Somebody came up to him with something and said, "Hey Walt, what do you think about this?" And Walt looked at it and said, "Well, it's awfully hard to choose between one." So I worked that way, and I tried never to short change myself. You can look at all this stuff and see that a few ideas are in the **Haunted Mansion**, and there's an awful lot of stuff that isn't.

THE "E" TICKET: We know that Ken Anderson first did some written treatments for a **"Ghost House"** in the late fifties. Others, including Yale Gracey, Rolly Crump and Jack Ferges, worked on illusions for it into the early 1960s. Then it seems as if the **Haunted Mansion** had to wait its turn, while the **Pirates** ride was completed. We remember staring at it for years, through the wrought iron fence. How did the **Haunted Mansion** project get started again, after Walt passed away?

MARC DAVIS: Well, the **Mansion** exterior had been built, and then years went by with nothing further being done. There really was nothing happening on it ... the '64 World's Fair did take time, and then Walt died in 1966 and we didn't get it open until 1969. For about two or three years, it was kind of a "dead duck" really. These guys worked on it, but they couldn't sell the idea the way they had it ... all that work on a story bogged the **Mansion** down to a point where it just wasn't done. There were continuity problems with people in vehicles or boats, and Walt wouldn't buy it that way. Several years later we came in and brought in some different ideas.

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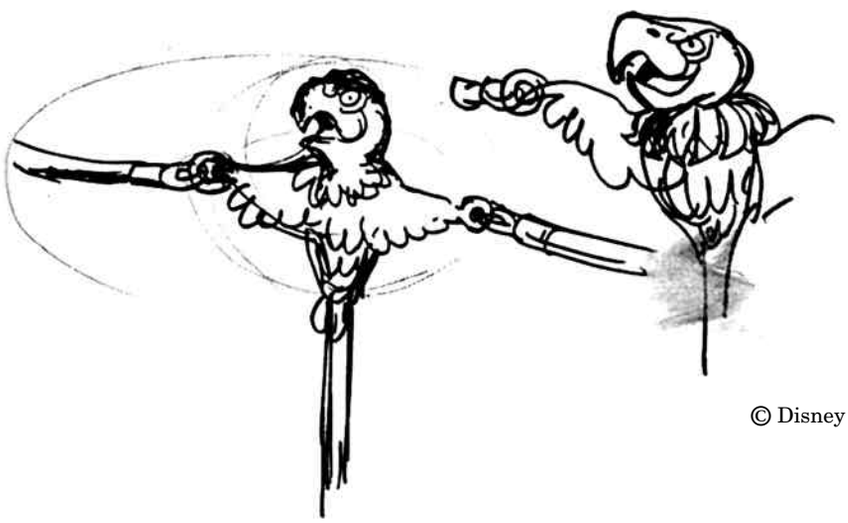
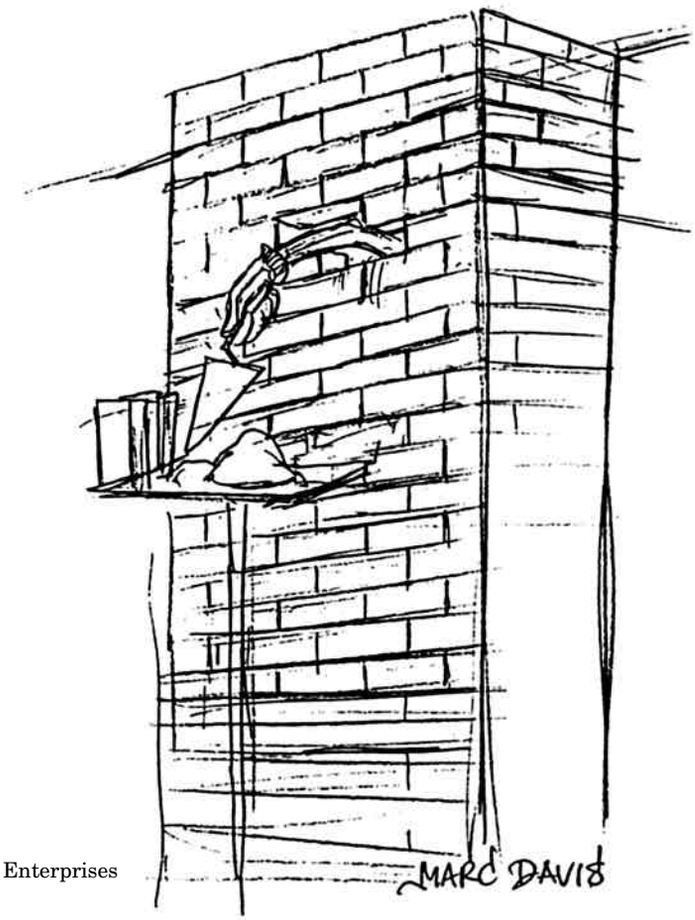
When we got involved, later, we really didn't bother with the prior work because we had our own direction to take. Dick Irvine was a very strong man, and there was Roy Disney Senior. By then we had a lot of Art Directors and architectural people on it.I'd say that at least 85% of the ideas produced for the **Haunted Mansion** were things that I did. There's a place upstairs, after the Banquet Hall scene ... the Attic ... with a bunch of heads that jump up and so forth. I only did a couple of ideas in there and I think Claude Coats did the rest of that stuff. I did the Bride, in there. I think maybe I designed a few things, but I wasn't too sympathetic with that area. Then you go down into the Graveyard and all those ideas were mine.





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THE "E" TICKET: So all of the ghosts in historic costumes, like the Opera Singers, the Headsman and the Mummy, are all yours ... what about other scenes within the **Mansion**, like the Endless Hallway?

MARC DAVIS: Those are all mine ... I think so. Of course all the mechanics and so forth were from other people. Yale Gracey did all the projections in the sky or on the statues, and others worked on the "shaking tombstones." Somebody came up with the technique to do the "Endless Hallway," and I did some drawings for it. And there was a suit of armor in there that did something. I worked on all the knocking doors, and the faces, and I did that idea with the bony hands pushing up in the casket. I did a whole flock of drawings for the Seance Room, with the floating instruments and Madame Leota. I designed all of that.

THE "E" TICKET: The Banquet Hall is one of the biggest scenes in the **Haunted Mansion**. How much of all of that ... the seated ghosts, the dancers and the dueling portraits on the wall ... was done from your designs?

MARC DAVIS: I've got sketches of the Duelists right here. I did all of that ... I didn't do the actual paintings they move out of, but I did the original designs. And "Grannie" sitting at the banquet table, knitting the sweater with the three arms. A lot of that was very "Charles Addams" but that's what you'd expect it to be. If you did it nice and clean and neat, it wouldn't be a **Haunted Mansion**.

THE "E" TICKET: Looking at these drawings, it looks like you planned a lot of the overall Gothic, scary atmosphere of the place ... like the gargoyles and all of that.

MARC DAVIS: Well, if you could go to Imagineering now, and look at what's over there, there's tons of stuff I did. These are just a few "roughs" that I kept here with me.

THE "E" TICKET: Marc, we've seen some memos in the Archives files that indicate work was underway on the **Haunted Mansion** right after the World's Fair, in July of 1964.

MARC DAVIS: Right ... I worked on a written treatment for the **Mansion** at that point, because we came right back from the Fair and started in. We didn't really have a formal team. There were just guys who started back on

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the project. Jack Ferges worked with me ... he did a lot of model work mostly, and of course Yale Gracey was involved on all the special effects. Wathel Rogers and Blaine Gibson were in on it too. Blaine Gibson did the sculpting. Wathel was a very clever fellow, and he did a lot of the little toy-like animation things in the ride ... animated birds and things. That goes back to the **Enchanted Tiki Room**, with the animated birds and I think that's where I first met Wathel.Chuck Myall was one of the Art Director types and Claude Coats was another, and I think Vic Green and Bill Martin and two or three others. They put practically everybody that was at WED at the time on the thing, eventually, with most of them doing architectural work, or working on the track and so forth. A lot of my stuff ended up in there because I was the one producing entertainment. If I had a complaint about how the **Haunted Mansion** project was organized, I would say that there were too many men of about equal standing working on different parts of the ride at the same time. I think I supplied most of the ideas, but it was done in a kind of group decision process.

THE "E" TICKET: The **Haunted Mansion** ride does seem to be segmented, somehow. The hallways and the Seance scenes are very different in style and feeling from the Banquet Hall or the Graveyard.

MARC DAVIS: Well, those are the two sections that I did. But those differences in atmosphere, and the lack of transition between them has always bothered me, and it still bothers me. We just had a lot of meetings, and portions of the ride were given out. Dick Irvine had a lot to do with the final decisions about who worked on the various scenes.

THE "E" TICKET: To what extent do you think the existing structure, already built at the Park, influenced your designs?

MARC DAVIS: I don't think it had very much to do with the gags and ideas I worked on. I had been told about some of the overall plans for the ride. I think that the

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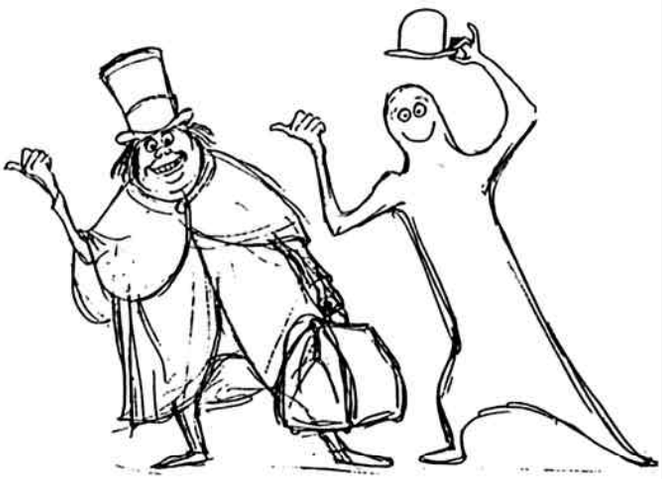
elevators were already there, and that was part of how the Stretching Room got started. I began with ideas like the Stretching Room, and all of the "changing portraits" and even the design of the Gallery room itself. We did a lot of conceptual work ahead of time, but there were times we went down there and took a look at what they were building. That was the kind of thing Vic Green and Bill Martin would do, because they were "live action" Art Directors. When Bob Gurr and those guys came up with the OmniMover cars, that helped a lot because here you had a car that pointed you at the right place at the right time.



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Three versions of a great idea ... Marc's original design of the famous Hitch Hiking Ghosts, how they appear on the Haunted Mansion attraction poster, and their ghostly appearance just before they climb into your "Doom Buggy."

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THE "E" TICKET: When you were working on these portraits, was the plan to use reflected images, or animation of the figures themselves?

MARC DAVIS: No ... you see, Yale Gracey came up with a system which used a canvas, framed on the wall, and then with his extraordinary kind of rear projection it looked like the painting was really changing, very slowly. It would go through a number of steps, of images. The reason it was not used was because everybody was moving through the place instead of standing still watching the paintings. I wanted to do a restaurant near the **Haunted Mansion**, with low-key lighting so you'd sit there while the paintings on the walls were changing all around you.

These ideas evolved and became the corridor where now you walk past the "changing portraits," but it wasn't done very well, really. It's got a kind of an "on and off" action with the flashes of lightning and so on.

THE "E" TICKET: Wasn't there a controversy about how scary (or how funny) the **Haunted Mansion** should be?

Marc Davis and Walt Disney at the Disney Studio in Burbank. Marc worked with Walt from Snow White onward, and served as Directing Animator on most features. He joined WED in 1960, designing scenes for the Mine Train Through Nature's Wonderland, and the Jungle Cruise.

MARC DAVIS: Well, you know Walt had a point of view when it came to the **Mansion's** appearance. I couldn't understand why they wanted this plain looking building there. I thought it ought to be like something out of Charles Addams. When I talked to Walt about it he said, "No Marc ... I don't agree with that ... I think that everything in the Park should look like we take very good care of it. I don't want to see a shabby building there." But then he told me, "When you get inside, then you can do anything you want." I took that to be a very definite instruction to me, and it meant we could be scary inside the ride if we wanted to. And you know when you're in the ride that you're not in there for some "sweetness and light."

THE "E" TICKET: What else can you tell us about your time with Walt Disney?

MARC DAVIS: Walt was always looking ahead. He was very interested, in the '60s, in city planning. He had his **PeopleMover** and he talked about taking a city like Los Angeles and having the **PeopleMover** connecting stores and business and so forth, but all at the second story level. He was always ahead of things ... he seemed to get bored easily, so he was always out on the edge.

THE "E" TICKET: What was it like working with him when he was thinking along those lines?

MARC DAVIS: I didn't seem to have much trouble with him, and during those last years, I think I became closer to him than at any time in my career. Roger Broggie once said that the wonderful thing about Walt was the fact that he was such a "quick study." You only showed him how to do something once, and he knew it from then on. This also made him a very difficult man to work for sometimes. At one point he said to me, "Well ... that wasn't what you said to me three years ago!" That could be a desperate situation to work in, because it was incredible how he could stay ahead of you. We did work closely together, and I saw him regularly up until the last two weeks of his life. The last time I was with him, he turned around to me and said, "Goodbye ..." and there was something very final about that.

THE "E" TICKET: Marc, we know that Walt Disney was very involved

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with the planning of **Pirates of the Caribbean**, and saw many of its finished components before he passed away. That's not true of the **Haunted Mansion** ride, as it was eventually built. Do you think of the **Haunted Mansion** as the last attraction built with Walt Disney's involvement, or the first major ride completed without him?

MARC DAVIS: Well, he had a lot to do with the **Haunted Mansion**, but he never lived to see the whole thing put together. Now with the **Pirates** ride, we had a complete model of it that you could walk through, at eye level. Walt was in a television show with that model. We never did build a model for the **Haunted Mansion**. There may have been a few little models done, but it all just kind of happened. Yale Gracey and those guys came up with such good ideas on how to do this and how to do that ... like the Hitchhiking Ghosts that would ride with you.

What I remember was Walt's attitude about these rides at the time. He felt they were a medium where you gave experiences ... a flash of this and a flash of that ... everything within a subject matter. I know that the **Enchanted Tiki Room**, for instance, was a place of great discovery for people. Here were people seeing something that they really did not expect. There was this element of surprise as first one object came to life, and then something else, and soon the whole room was moving and singing. That experience told me an awful lot about what these later attractions, like the **Haunted Mansion**, should be. Rides should be what people don't expect them to be, and it doesn't have a lot to do with continuity of story. It does have to do with the entertainment value of surprise and seeing things that you can't see anyplace else.

There were a few things that were completed for the **Haunted Mansion** that Walt was aware of, and liked. And as I say, a lot of this stuff that I did Walt had seen and enjoyed. I wouldn't say that he O.K.'d the ideas, particularly, but he did bring in people to see them.

THE "E" TICKET: Was he seeing an overall direction for the attraction at that point?

MARC DAVIS: I'm not quite sure how I would say it. When we did **Nature's Wonderland**, we didn't have a story from beginning to end. What held the ride together were the animals and interesting situations, and that made it work. That was what Walt believed and I never disagreed with him. He didn't like the earlier direction it was taking when they were trying to tell a story. I think that Walt definitely shaped the **Haunted Mansion** by holding it back. It was eventually built in the way he talked about, as a series of experiences.

MARC DAVIS

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MAIN STREET MAIL BOX

"Dear Jack & Leon... Thanks many times for sending me the Spring issue of The 'E' Ticket. It is terrific. The writing was great and the pictures were some I'd never seen, including the one with C.V. Wood and Nat Wyncoft, who was very important in selling Walt's dream. It was a great story about Wally Boag, and I feel it will be of major interest to many people who know this very human man. Please send me four additional copies, which I'll use for Christmas gifts." - V.A.F., Santa Ana Heights, CA

"Have just finished reading the last 'E' Ticket. The Wally Boag story was really fun reading and as always the story on the Mark Twain is great. I really liked the adding of the Explorer's Map of Frontierland. Did you know that the 'burning settler's cabin' on Tom Sawyer's Island has changed its theme three times? First, an Indian raid killed the settler, then a bootleg still, and the present 'nature' theme." - D.H., Littlerock, CA

"One of the best ways to brighten up my day is to find a new 'E' Ticket in the mail. Your glossy paper really reproduces sensationally the black & white photographs. View-Masters and Tru-Vue cards are great Park souvenirs. Because of your article I'll probably have more competition for them, but thanks anyway Jack & Leon for another wonderful gem! Every time I read 'E' it takes me back to my childhood. It's just Disney/Janzen magic." - M.C., San Francisco, CA

"I recently got all of the back issues I ordered. I always wondered why there wasn't a Disneyland publication like this. I missed the issues with the Knott's Berry Farm articles (my second favorite Park). Could you put out a special issue for those of us who missed issues #1 through #5? The quality keeps getting better. Look forward to the next issue." - S.F., Fresno, CA

"I have just finished reading Issue #15 and would like to say thank you for the wonderful memories it brought back and all the interesting information it provided. A highly professional yet also very personal and down-to-earth magazine. My only suggestion would be for you to reissue issues #1 through #5 so those of us who missed them won't feel we're missing out. Would it also be possible (practical) to print a few pages in color? In any case thanks again for a job well done, and I hope you can continue for a long time." - J.H., Manhattan Beach, CA

...thanks, gang. We're very proud of Issue #15 and we couldn't have gotten it finished without Wally Boag's help and the help of many others. Our first five issues have been gone a long time, but interest in them seems to linger ... and we have very few remaining copies of issues #6, #7 and #8 at this point. Someday, when more of our early numbers are gone, there may be another "annual" in the works. The "annuals" are a way to rework past articles with improved photos, etc. Color pages within The "E" Ticket ... that becomes feasible once the number of copies printed becomes large enough. Keep in mind, however, that we're all about the "good old days" at the Park (not the '90s) and most of the early material we've found has been in black & white ...

"Issue #15 was well worth the wait! I've only read as far as Wally Boag's interview. What a great look back at his amazing career in the Golden Horseshoe Review ... but I had to tear myself away so I could get my back issue order in the mail. Please send me #14 featuring the Adventure Thru Inner Space. Even the reader letters about it brought back memories. The new paper looks great, such crisp pictures complement the detailed articles. This looks like the beginning of a beautiful subscription." - S.W., Burbank, CA

"Dear Jack & Leon: I should really be upset with you guys. Every time an 'E' Ticket issue lands on my chair, it costs me a half day's work being absorbed in your wonderful publication. This latest issue featuring Wally Boag really made my day! I wish I'd seen his show more times than I did. Your article helps preserve many of the laughs." - T.T., Dayton, OH

"Many thanks for issue #15's interview with Wally Boag. I have long been a big fan of Wally and of the Golden Horseshoe Review. I was working at Disneyland when Wally retired from the Horseshoe and feel fortunate to have seen one of the shows on his last day. What a great comic performer, and yet your interview revealed that he is much more than 'just' a performer. It was certainly interesting to discover that Wally's extensive contributions to the Disney organization reached out well beyond the confines of the Golden Horseshoe. Your new paper stock greatly enhances the clarity and quality of the photos." - A.M., La Mirada, CA

"Your ability to catch the true spirit of Disneyland past is uncanny. I appreciated and very much enjoyed the Mark Twain article. Having worked on the attraction as the 'lead,' your article brought back many memories, all of them fond! My best memory occurred in 1986 when the ship went down for an eight week major refurbishment. After its absence, I was assigned to 'take the ship out' and bring it back into operation. When walking through the Captain's Quarters on the Texas deck I noticed that the original ship's clock had been replaced with a new one. A frantic search led me to our Property Control department. The clock was to be sold in one of our annual property control sales (for cast members and their families only). After considerable persuasion, I was able to purchase the clock (presale) from Disneyland for its worth in scrap metal, exactly $2.16 ... a steal by any definition. Shortly after that episode I went into management, but today I look back fondly upon my days on the ol' Mark Twain, as I listen to its ship's clock clanging in the living room of my home." - B.K., Fantasyland, Anaheim, CA

... at least that bit of original Disneyland is safe from now on. Let us know when you're tired of the clanging, Bruce, and we'll double your money for it ...

"Your magazine is very fresh. I've always had Disneyland on the brain since I could remember. My first memory of the Magic Kingdom was during the year of '76 when they used to have the Bicentennial Parade. Those big headed colonials looked kind of bizarre with their human bodies. I even remember the Mine Train ride they used to have with the balancing rocks. Too bad the Adventure Thru Inner Space, Mission to Mars and America Sings are now just memories. Please send me the back issues ASAP so I can catch up on my Disneyland facts." - G.D.L.P., Santa Monica, CA

"I seem to be one of the very few Canadians enjoying the wonderful world of The 'E' Ticket. We as a nation have always loved Disney and everything that he created as much as anyone else, but somehow Disney collectors just seem to be a little more scarce than in California. Here's hoping that someday The 'E' Ticket will be a household name like, say, Mickey Mouse. Every time I read the latest issue of The 'E' Ticket I have this incredible desire to save a bunch of these 82 cent dollars and head down to the happiest place on earth." - G.D., Toronto, Ontario, Canada

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"Finally a magazine devoted to what I really want to read about. I found The 'E' Ticket in a comic shop in Seattle and bought it immediately. I subscribe to other magazines and while they are interesting, I find for the most part I am reading advertising. Your magazine is mercifully free of such promotions. Thanks again for keeping me in touch with my 'laughing place.' - S.L., Vancouver, British Columbia, Canada

"Certainly one of the biggest attributes of your newsletter is the lack of advertising. Finally a periodical more concerned with its readers than trying to fill its pages with ads. Many thanks for the letter you printed from a reader who mentioned the article on Walt Disney in the August '63 issue of National Geographic. I went out and found a copy and it is terrific. Your publication is like no other I've come across and it's this uniqueness that makes it so attractive. I'd be very curious to know which of all your issues is the most popular and which article has evoked the most reader response? Also, what about your first five issues? Please include a little information about yourselves and how you came to start The 'E' Ticket. How do you decide what you are going to feature in your next issue?" - R.C., Bedford, TX

... the interviews with the amazing Disney Imagineers, show designers and artists get the most response, as they should. Otherwise, the articles from Tomorrowland (like Inner Space and the Flying Saucers) seem to generate the most enthusiasm. It's hard to say which issue was the most popular, because our readership has grown each issue. We listed the contents of our first issues in #14's Main Street Mailbox. We mostly let the material we find next determine the direction of the issues ... wait 'til you see what's coming up! The humble editors (Jack and Leon Janzen) are brothers with families, homes, and day jobs. Life-long "Disney kids," they started this publication as a way to both collect and enjoy Disneyland stuff, and stay friends at the swap meets ...

"Of course we enjoyed this issue of The 'E' Ticket. It is the standard for those who write theme park history. We have not yet gone to Disneyland. Our problem is that we started going to Walt Disney World the 2nd year it was open and have spent all our vacations there ever since. My hope is that someday someone will give 'E' Ticket treatment to the history of Disney World." - W.L., Windsor, CT

"I sure am glad I met you guys at the Pasadena show the other weekend. I enjoyed reading the issues I got then, and I would like to get a few more. I didn't know that there were so many rides/exhibits at Disneyland that have been closed over the years. Things like the 20,000 Leagues Exhibit and the Flying Saucers ride were nice to read about, and somewhat mysterious, since I had no idea they had ever been there. Other rides and attractions like the Mine Train Through Nature's Wonderland and the Monsanto House of the Future (both of which were before my time) I knew about through postcards or View-Master slides. Still, I would like to find out more about them, which is why I'm ordering issue #12. Thanks for helping relive great memories, and for giving me a sense of what Disneyland had to offer before my time." - D.D.D.P., Los Angeles, CA

"I am truly glad to see a magazine out there dedicated to Disneyland. I have been a fan of the Happiest Place On Earth for the last 30 years. I have never had the opportunity to visit California but have made the trip to Walt Disney World numerous times. I think your coverage of Disneyland is superb ... I only found out about your magazine with #14. Years ago I vaguely remember a movie with someone being chased through the Rainbow Ridge Mine Train ... can you help me?" - R.S.,Sharon, PA

... that was "40 Pounds of Trouble" with Tony Curtis and Suzanne Pleshette. We appreciate Walt Disney World, too ... it's just that the best time to document Walt Disney's personal story at Disneyland, to locate and preserve material from the '50s and '60s, and to talk with the senior Disney people who were there at the beginning ... is right now ...

"I remember riding the Monsanto Adventure Thru Inner Space in the early '60s and being so intrigued that I wrote to Disney and asked for a 'layout' of the ride. I never got a response. 30 years later, after I stumbled onto your publication (via Prodigy), how great it was to finally get the story. I don't collect Disney, but love the Park and all its memories and features, especially the details behind the magic. Glad to finally find something that is thoroughly devoted just to Disneyland." - D.G.E., Culver City, CA

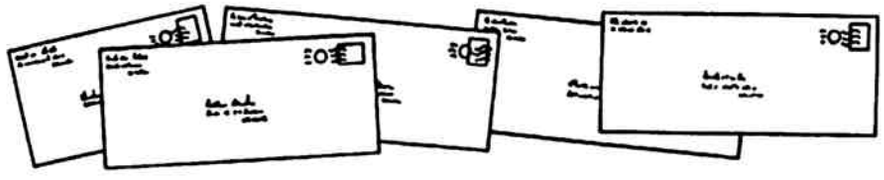
"I recently started subscribing to The 'E' Ticket. Not only do I love Disneyland, I'm fascinated by the special effects used, the incredible sets in every ride and how everything is made and works. I read the entire book "Disneyland Inside Story" and looked for more books like it. I found none. Last Summer I wrote to Disneyland, as I have many times before, asking for information on Haunted Mansion because I was doing a report for school. I received some articles on the Haunted Mansion, and one told the history of the ride, one was an interview with Ken Anderson, and one was titled "The Blood Family Estate." Sound familiar? I looked at the bottom of the pages and saw The 'E' Ticket, Summer '92. At the end of the articles was information telling how to subscribe ... I jumped at the chance and sent for my subscription, and my first issue was #13." - M.A., San Leandro, CA

... you sound like just the kind of reader we're looking for, Maimone. And referrals from Disneyland, whether direct or indirect, are tremendously important to us ...

"Last year I went to my first Disneyana convention. As I was walking around the showroom, the table for The 'E' Ticket caught my attention. I began thumbing through an issue, and since I was there looking for material on Disneyland in the '50s and '60s, I felt that The 'E' Ticket was the answer to my prayers. I ended up buying eight issues, took them home and read them from cover to cover. Most books on Disneyland give information that I already know, but I learned many new things from your magazine. I love seeing rare photos because they give me a feeling of where a particular ride was located. The articles are nice and long, and the writing is great. I really enjoyed the Adventure Thru Inner Space ... the map added greatly to the article. Please include more maps of rides and areas within the Park in the future. I'm a Tomorrowland fanatic, and am hoping future issues will include the House of Chemistry, the Clock of the World, the Phantom Boats, the Rocket to the Moon, the Viewliner and the original Autopia Freeway, the Carousel of Progress and the PeopleMover." - J.A., Inglewood, CA

... will do, Jason, and thanks ...

"The 'E' Ticket has continued to increase in professional appearance with each new issue, but the one thing that has never changed is the sense that you really love your subject. That affection is on every page and it is just one of the reasons The 'E' Ticket is always a joy to receive and read. I have a particular love of the old Golden Horseshoe Revue show, especially the Pecos Bill bit. As a young child, I was one of those tykes that Boag called up on stage when he did the animal balloons. The guy scared me to death. Yet, years later I was scaring kids at Six Flags Magic Mountain making balloon animals and not too long after that I got the chance to meet Wally and get him to autograph a menu from the Golden Horseshoe ... I also got a box of Boag-alloons in the famous Pecos Bill shaped box! I'm saying 'thanks.' There are a lot of us out here who don't tell you that every issue because we get distracted by things like mortgages and screaming kids ... but we're out here applauding you for helping us to relive the magic for a brief moment." - J.K., Glendale, CA



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Over the Bridge ...

FRONTIERLAND'S FIRST FRONT

In the early years of Disneyland, the territory curving north along the bank of the Rivers of America was part of Frontierland. It was a place of open spaces, pine trees and dusty paths. As technology improved and funding became available, Walt Disney and his Imagineering team changed the theme of this area by creating New Orleans Square, and later, Bear Country. These new lands became the showplace for some of the most sophisticated attractions in theme park history. In the late 1960s, **Pirates of the Caribbean** and the **Haunted Mansion** opened. Bear Country and the **Country Bear Jamboree** were completed in 1972 and with the renaming of Bear Country to Critter Country, **Splash Mountain** was opened in 1989. These rides rank high on the list of favorites for most park guests of today. It's hard to imagine a Disneyland without these marvels of creative engineering ... but let's give it a try. We'll start in front of the **Pirates** ride with the entrance to Adventureland on our left and the Rivers of America on our right. We'll go back in time to the 1950s and see what changes take place as we walk through the area that will someday become New Orleans Square and Bear Country ... in a time before anyone has heard of Audio-Animatronics.

Visitors shop for souvenirs, watch tribal dances, and wait for a ride on the Indian War Canoes in this 1962 photograph of Frontierland's last "real" Indian Village. This area along the river was entered from a tunnel to the left, and went as far as the Indian Dance Circle to the right. The Village was removed in 1971.

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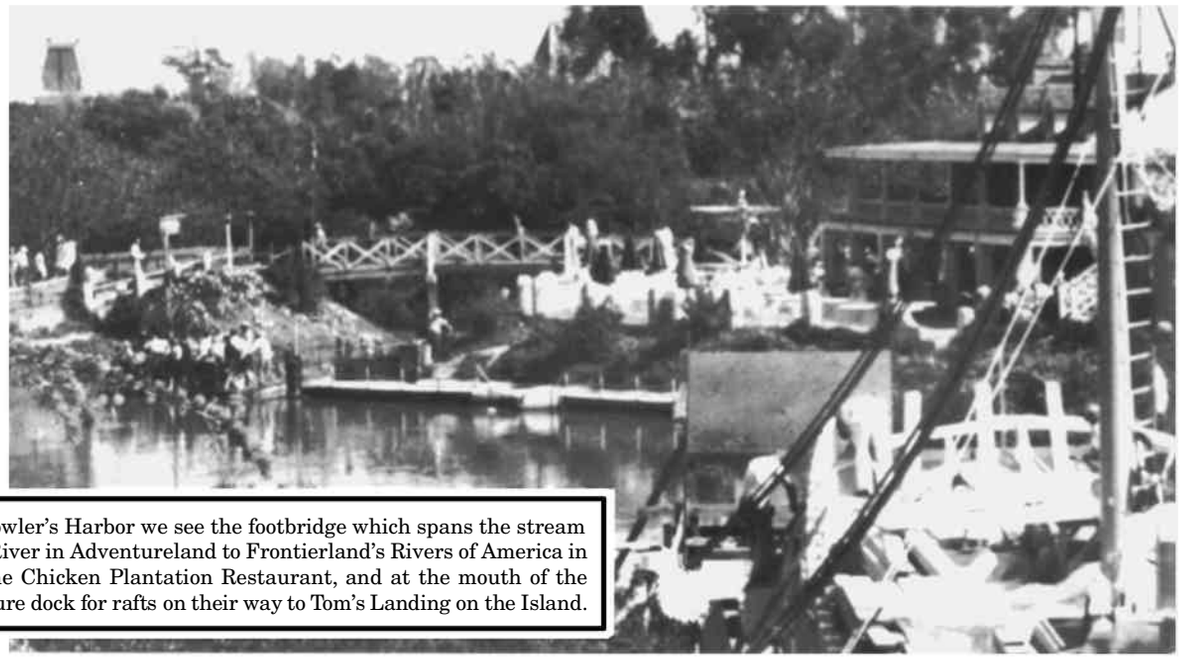

From the hill behind Fowler's Harbor we see the footbridge which spans the stream connecting the Jungle River in Adventureland to Frontierland's Rivers of America in 1958. To the right is the Chicken Plantation Restaurant, and at the mouth of the stream, an early departure dock for rafts on their way to Tom's Landing on the Island.

It's 1955. There is an old-time footbridge that crosses the open stream which joins the Rivers of America in Frontierland with the waters of the **Jungle River Ride** in Adventureland. This waterway marks the dividing line between the busy frontier town behind us (with its stockade, shops, wagon ride and saloon) and the quiet countryside beyond. Crossing the bridge, to our right is the Swift's Premium Chicken Plantation House restaurant where families can dine in southern comfort at the River's edge. Beyond is Fowler's Harbor, carved from the bank of the River for maintenance of the **Mark Twain** riverboat, the only vessel to sail the river on Opening Day. To our left is Magnolia Park, a spacious, tree filled parcel of land where visitors can picnic, or just relax on informal seating and listen to afternoon concerts performed in the Park's beautiful bandstand.

The **Santa Fe and Disneyland Railroad** has already established a main line that runs behind Magnolia Park, then northwest along the bank of the River. Before boarding the train, passengers can wait inside the authentically accoutered Frontierland Station which is located on a siding off the main line, on the Park side of the track. Between Magnolia Park and the train station is Disneyland's earliest "real" Indian village (several other Indian villages exist around Frontierland, but these are populated by plaster figures whose movement, if any, is mechanical). Here, American Indians share tribal lore, practice arts and crafts, and dance traditional dances for Park guests. This village will remain at this site from July 1955 to July 1956. In 1956, the **SF&D Railroad** track and station are moved west to increase the size of the triangle of land beyond Fowler's Harbor between the track and the river. This new area is needed for the expanded Indian Village of 1956. Included with the new village is an Indian War Canoe ride, more tepees, larger demonstration areas and greater seating capacity at the dance circle. A small, tree-covered mountain is created to separate the ramshackle shanties of Fowler's Harbor from the Indian activities on the other side. This hill spans the gap between the berm on the far side of the track and the shore. Rustic tunnels are installed to accommodate both train passage, and pedestrian traffic to the Indian Village. A few years pass with little change to this placid country setting.

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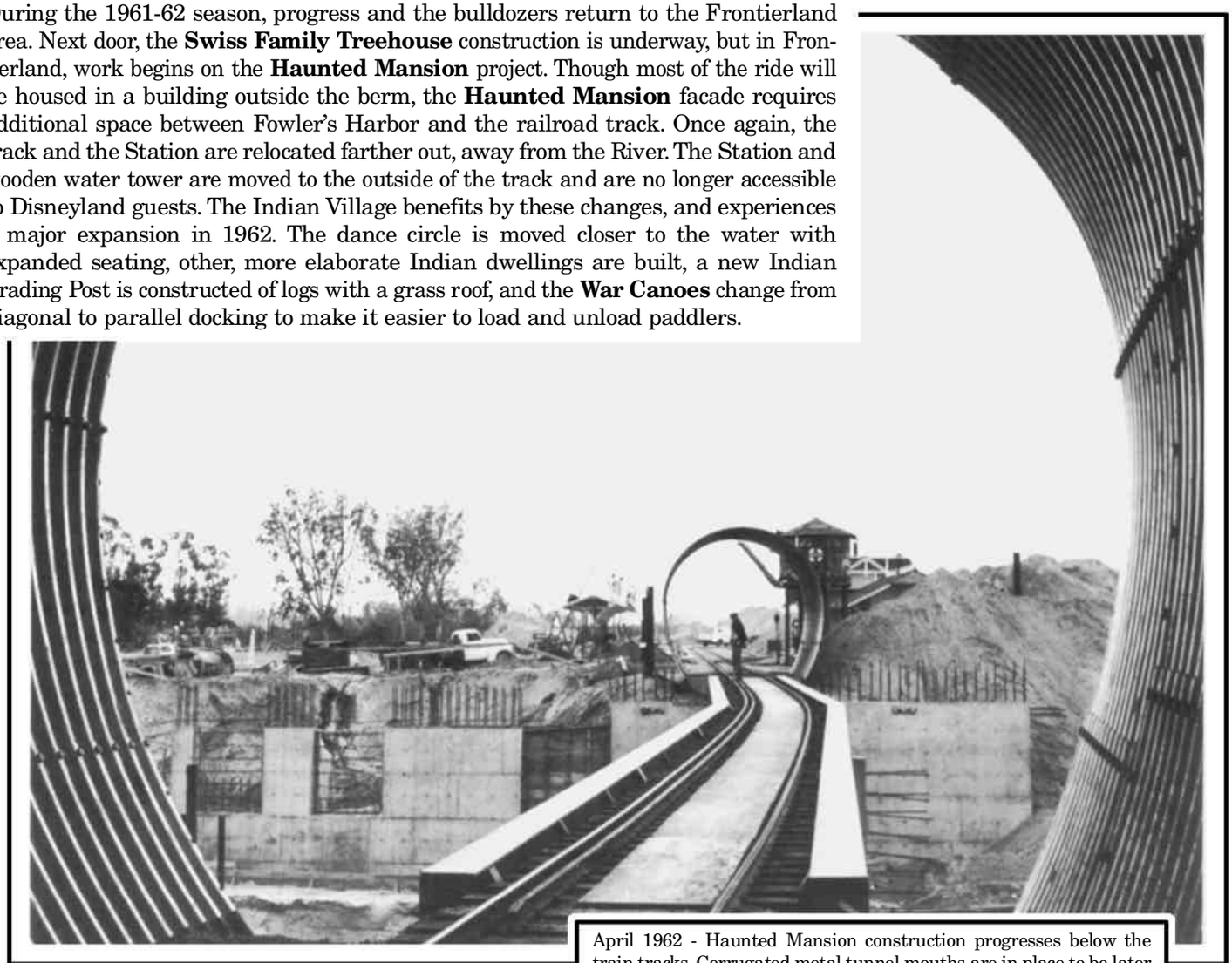
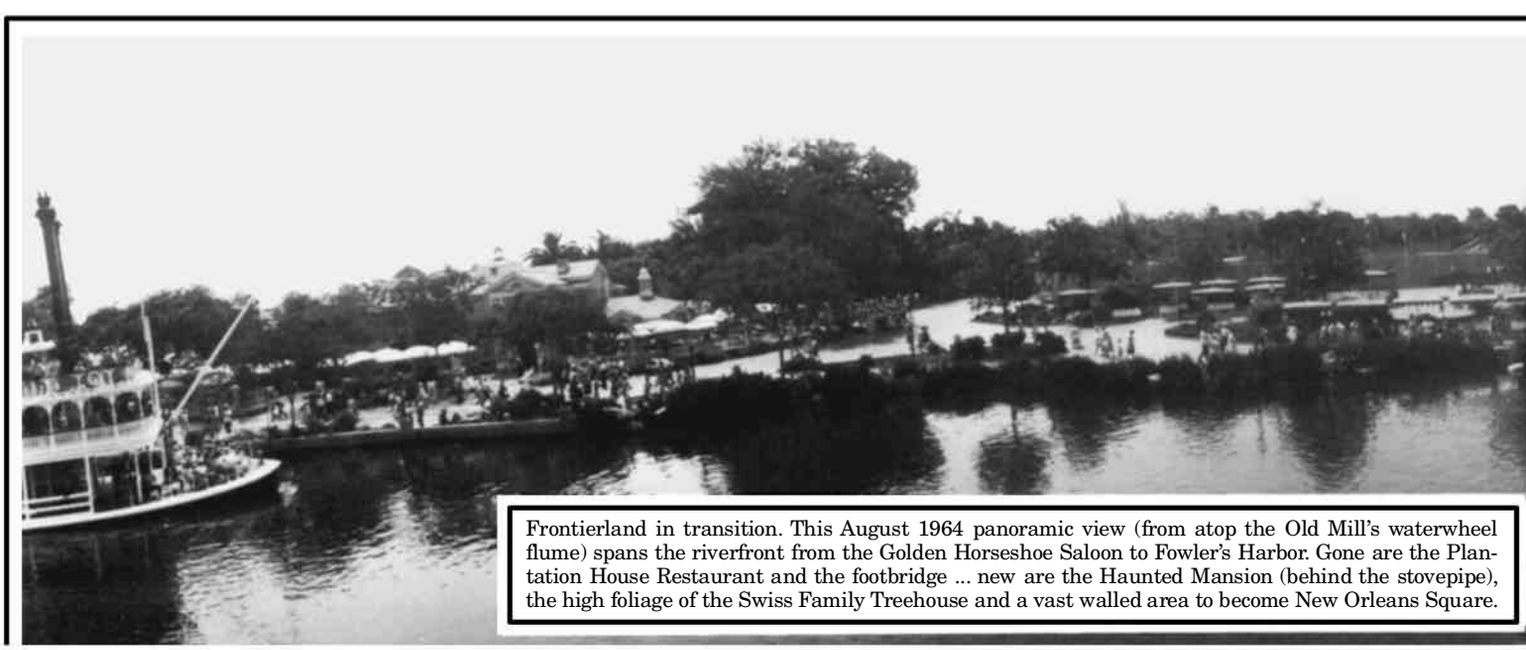
During the 1961-62 season, progress and the bulldozers return to the Frontierland area. Next door, the **Swiss Family Treehouse** construction is underway, but in Frontierland, work begins on the **Haunted Mansion** project. Though most of the ride will be housed in a building outside the berm, the **Haunted Mansion** facade requires additional space between Fowler's Harbor and the railroad track. Once again, the track and the Station are relocated farther out, away from the River. The Station and wooden water tower are moved to the outside of the track and are no longer accessible to Disneyland guests. The Indian Village benefits by these changes, and experiences a major expansion in 1962. The dance circle is moved closer to the water with expanded seating, other, more elaborate Indian dwellings are built, a new Indian Trading Post is constructed of logs with a grass roof, and the **War Canoes** change from diagonal to parallel docking to make it easier to load and unload paddlers.



April 1962 - Haunted Mansion construction progresses below the train tracks. Corrugated metal tunnel mouths are in place to be later covered by the hill behind the Mansion. In the distance, the Train Station and water tower have been moved to a new location (where they still stand today), and a new covered queue area has been built.



Frontierland in transition. This August 1964 panoramic view (from atop the Old Mill's waterwheel flume) spans the riverfront from the Golden Horseshoe Saloon to Fowler's Harbor. Gone are the Plantation House Restaurant and the footbridge ... new are the Haunted Mansion (behind the stovepipe), the high foliage of the Swiss Family Treehouse and a vast walled area to become New Orleans Square.

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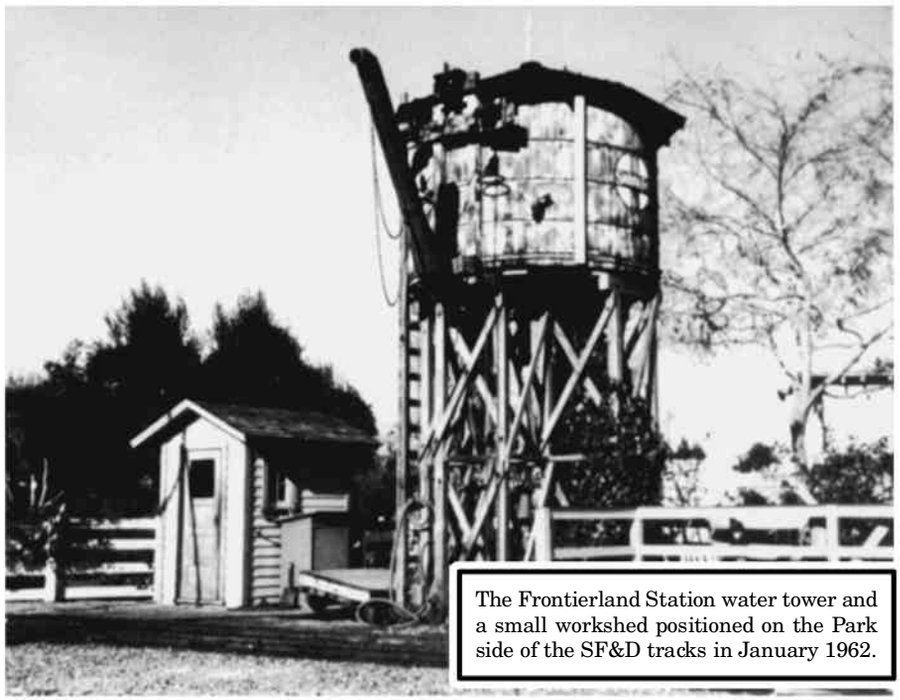
The vast construction project of New Orleans Square and the **Pirates of the Caribbean** ride, inspires further changes to this area. Gone is Magnolia Park and later the Plantation House Restaurant. The footbridge and the quiet little stream that it spanned are torn out and paved over. When the Frontierland Station is moved farther out in 1962, it is also moved north to make way for the sprawling city of New Orleans. As with most Park construction sites, this area is walled off as work continues. Only a narrow channel along the river remains for guests to access the Indian Village.



The Frontierland Station water tower and a small workshed positioned on the Park side of the SF&D tracks in January 1962.

Finally, in July 1966, the wall is taken down revealing beautiful New Orleans Square with its twisting streets and filigreed balconies. In February 1967 we are again amazed as the **Pirates** ride opens. But what was once a big part of the old Frontierland is all but gone. The River is much the same, although **Rafts**, **Keel Boats** and the **Columbia Sailing Ship** now share the right-of-way with the **Mark Twain** and the **Canoes**. Again, things become quite along the River.

Through the years, changes have come to the Indian Village in Frontierland, but change has always brought improvement; better location, better facilities. This is not the case in 1971. Like America's Western expansion of a hundred years earlier, growth and development in Disneyland leads to the disappearance of the American Indian. The Indian Village is dismantled to make room for Bear Country, **Country Bear Jamboree**, and eventually **Splash Mountain**. The **Canoes** remain,though renamed the **Davy Crockett Explorer Canoes**, and the grass-roofed Indian Trading Post (eventually called the Briar Patch) sits quietly watching the changes around it. The hill, with its tunnels to the Indian Village, is carved up and ultimately leveled. Fowler's Harbor is struck by the hand of beautification in 1989, and the snores from the sleeping bear in his hill-side cave, previously heard as visitors entered Bear Country, are silenced with the advent of **Splash Mountain**.

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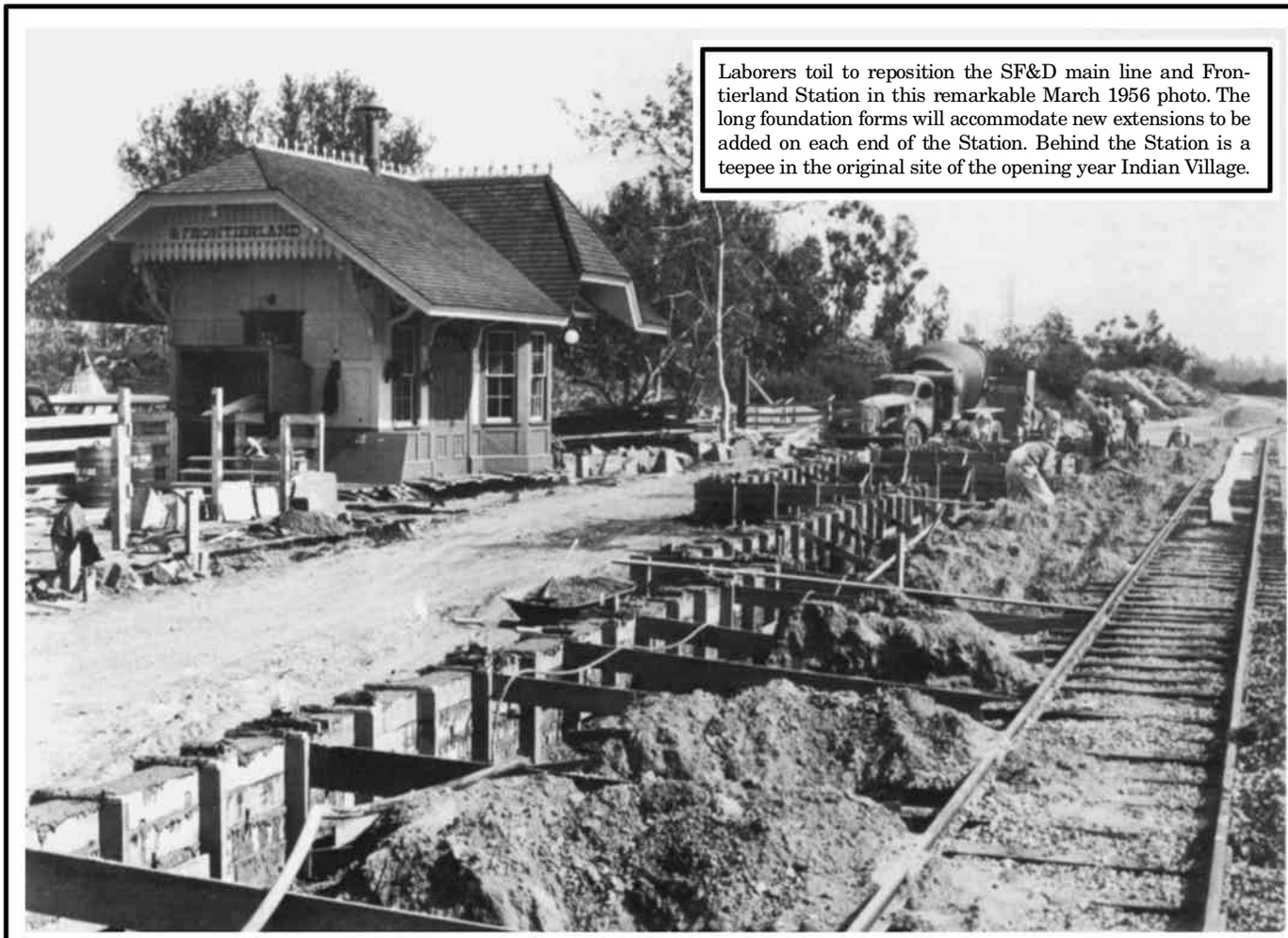
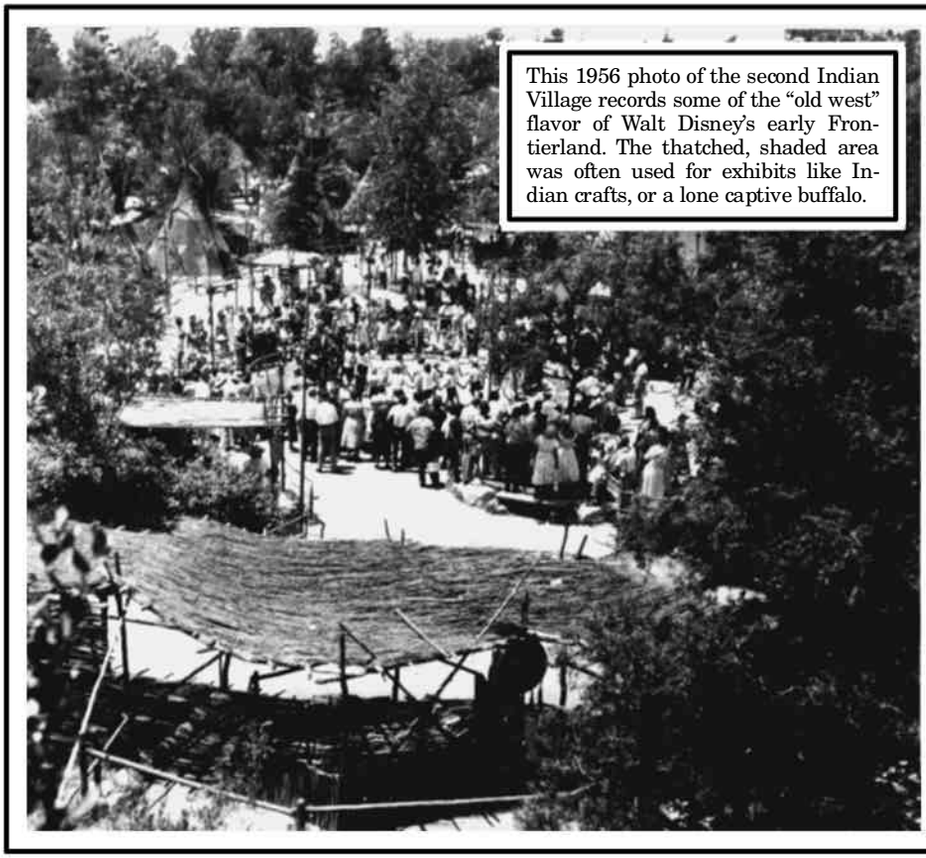


Laborers toil to reposition the SF&D main line and Frontierland Station in this remarkable March 1956 photo. The long foundation forms will accommodate new extensions to be added on each end of the Station. Behind the Station is a teepee in the original site of the opening year Indian Village.



This 1956 photo of the second Indian Village records some of the "old west" flavor of Walt Disney's early Frontierland. The thatched, shaded area was often used for exhibits like Indian crafts, or a lone captive buffalo.

Now, in 1993, flower beds of petunia and hollyhock are circled by brick walls and wrought iron fences. Mature, well manicured trees line paved walks that weave through the curving streets of New Orleans Square, and pass the architectural elegance of the **Haunted Mansion**. The rough hewn timbers of the Hungry Bear Restaurant and the fantastic topography of **Splash Mountain** speak of the quality of Disney theming. But little "Indians" who still want to jump and run, climb a rock, explore, or just get lost for a while must wait till they can catch a **Raft** to **Tom Sawyer Island**.

One thing does seem ironic. The bridge built over the queue line to **Pirates of the Caribbean** in 1987 is almost exactly where that footbridge once was ... the one that crossed the little stream between Frontierland and Adventureland on the way to the Indian Village back in 1955.

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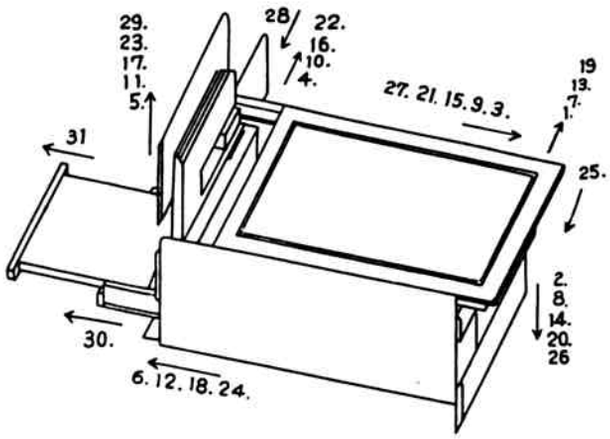
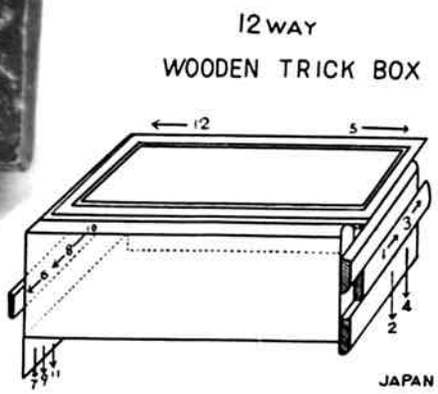
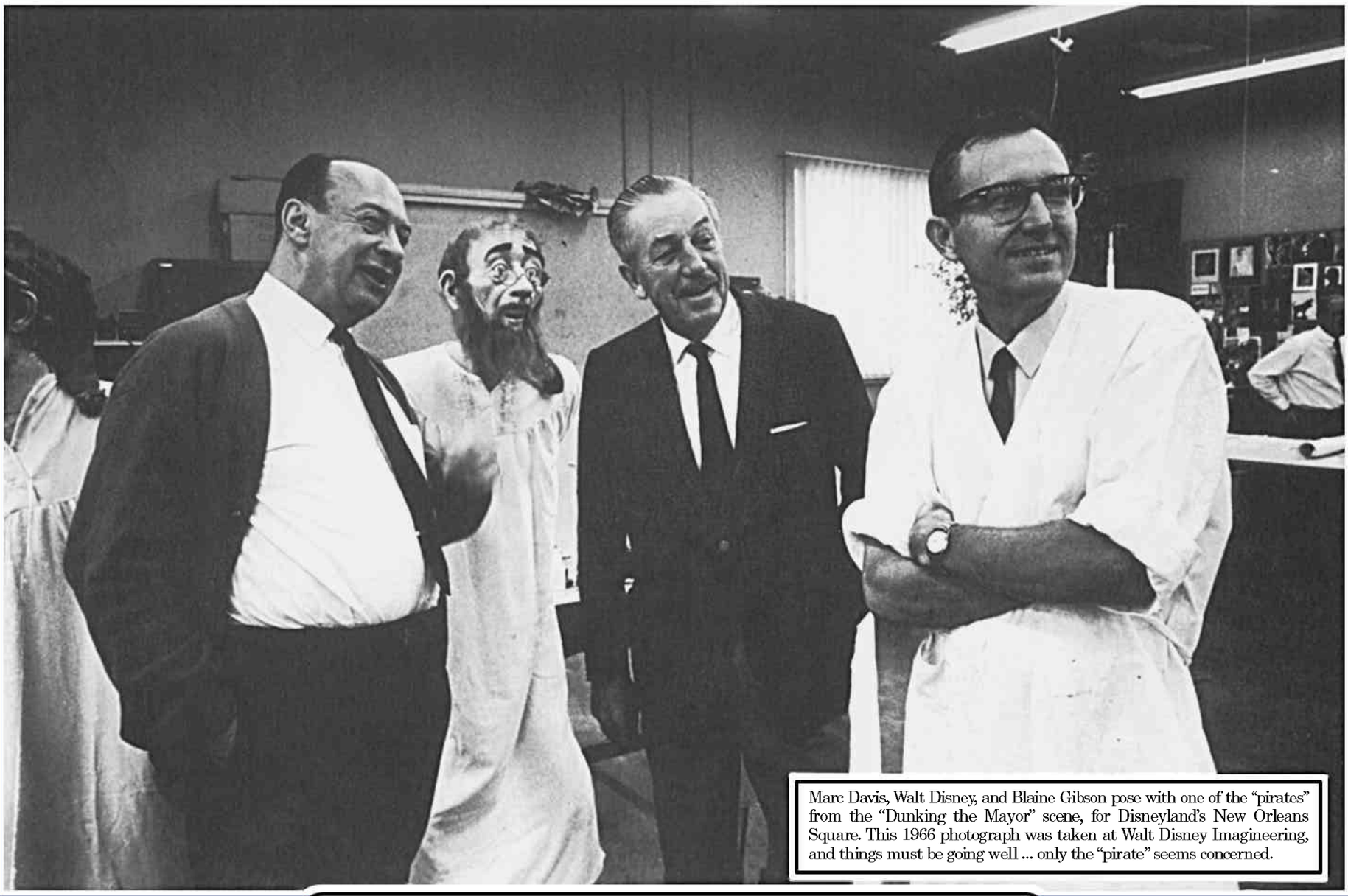
* * * COLLECTOR'S CORNER * * *

The Secret Panel Chest was a favorite souvenir of youngsters who were intrigued by the mysteries of the **Haunted Mansion**. These trick boxes, sold at Disneyland in the late sixties, and at both the Anaheim and Florida Parks in the seventies, came in three sizes. Each size had a different number of "ways" or moves necessary to open the box, including the 8-way small, the 12-way medium, and the 31-way large.



The puzzle box has a long tradition of importation to the American market from post WWII Japan ... long before the Disney connection. These ingenious, parquet veneer wooden boxes, with sliding panels and secret drawers have been popular in gift shops in Chinatowns across the country. Information about the origin of these novelties is difficult to obtain. It is rumored that they were hand crafted at a family owned factory in the small town of Hikone, Japan. The business failed about 1975 because high labor costs associated with production made it impossible to operate at a profit. Boxes in good shape are difficult to find. Frustrated kids (and adults) often resorted to the use of a screwdriver to pry these impossible contraptions open.





Marc Davis, Walt Disney, and Blaine Gibson pose with one of the "pirates" from the "Dunking the Mayor" scene, for Disneyland's New Orleans Square. This 1966 photograph was taken at Walt Disney Imagineering, and things must be going well ... only the "pirate" seems concerned.